

A decorative graphic on the right side of the page. It features three sets of concentric circles in shades of green. The top set is labeled 'Kette 1'. A thin green line runs diagonally from the top left towards the middle set of circles. Another thin green line runs diagonally from the top right towards the bottom set of circles. The bottom set of circles is partially cut off by the right edge of the page.

Kette 1

Narrative Perspective

Why Who Tells the Story Matters!

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LAE 6339

Unit Rationale

In the classic *To Kill a Mockingbird*, Atticus Finch tells Scout, “If you learn a simple trick, Scout, you’ll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view—until you climb into his skin and walk around in it” (Lee, 1960). However, it is argued that current high school students are stuck in a narcissistic era of Generation Me—an epoch of Facebook, reality shows, and instant communication. Are our students devoid of empathy? Can they think beyond themselves? Have times changed so drastically since the early 60s that Harper Lee’s message is lost completely on our youth?

The current unit, “Who Tells the Story Matters: Narrative Perspective” challenges the perception of teenage egotism and will ask tenth grade students to do follow Atticus Finch’s didactic advice on their own individual terms. Throughout the unit, students will analyze their own perspectives, how perspective impacts the context of literature, identify literary narrative perspective using a theoretical framework, and recreate a text from a different character’s perspective. The unit is designed around a very culturally diverse, heterogeneous group of sophomores in Honors English II. English language learners and students with disabilities are also welcome into this inclusive classroom.

This unit will be taught in the latter half of the year. Students will have mastered a unit on characterization before starting narrative perspective. The theoretical framework designed around Smith and Wilhelm’s (2010) example builds on pre-requisite skills in characterization. Conversely, after the unit on narrative perspective, students will turn to a unit on media literacy which their knowledge of narrative perspective and reliability of narrators will help them determine the efficacy and motivation of various media sources.

The unit will satisfy a variety of Sunshine State Standards, especially focusing on LA.910.1.7.2 which states: “The student will analyze the author’s purpose and/or perspective in a variety of text and

understand how they affect meaning” (Sunshine State Standards, 2007). Students will analyze narrative perspective using a Point of View Scale theoretical framework crafted by Michael W. Smith and Jeffrey D. Wilhelm (2010) that allows for meaningful transfer into other curriculum and everyday life.

Beyond merely meeting academic standards and utilizing a theoretical framework, students will also experience growth in social and cognitive development through a variety of activities that stimulates a variety of intelligences. Moreover, students will cultivate multicultural awareness through the analysis of a number of texts focusing across different genders, cultures, and socioeconomic classes. Students will have multiple opportunities to experience perspectives beyond their own as well as sharing their own unique and diverse experiences with their classmates.

Going Beyond First, Second, Third, Person—a Theoretical Framework

In this unit, students are asked to identify and analyze narrative perspective in a manner that achieves Florida Sunshine State Standard LA.910.1.7.2 which states: “The student will analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning” (Sunshine State Standards, 2007). In order to accomplish this goal, students must look beyond merely labeling the narrative perspective as first, second, or third person. In *Fresh Takes on Teaching Literary Elements* (2010), Smith and Wilhelm argue that we need a new vocabulary to analyze narrative perspective to make learning meaningful and promote transfer. Smith and Wilhelm cite Wayne Booth’s *The Rhetoric of Fiction* (1983) who states, “To say that a story is told in the first or third person will tell us nothing of importance unless we become more precise and describe how the particular qualities of the narrators relate to specific events” (Smith & Wilhelm, 2010).

Therefore, Smith and Wilhelm look to Lancer’s point of view scales, that challenges readers to identify the narrator’s status (authority of narrator), stance (narrator’s attitude), and contact (narrator’s relationship with readers). The three factors are then broken down into scales. While determining

status, students will place the narrator on spectrums questioning the distance from the author to the narrator, involvement of the narrator, information the narrator receives from unlimited omniscience or humanly limited information, and reliability of the narrator. Contact is a singular scale determining whether the narrator has respect or contempt for the audience. Status is broken down into two scales, asking readers to determine whether the narrator has a clear or hidden attitude and whether the narrator approves or disapproves of the content being narrated (Smith & Wilhelm, 2010).

In this unit, students will look at a variety of texts and use the point of view scales to track narrative perspective throughout the unit. Before students are immersed into texts, students will complete a dramatic activity showing the first four scale and use simulated texts to scaffold learning and become accustomed using the scales. Moreover, students will go beyond mere labeling and analyze what part of the story isn't being told through text reformulations.

Overall, students are encouraged to view perspective not only as a literary term, but a term relevant to their lives. In order to promote this transfer, students are asked to keep a reading response journal which will capture vivid reflections of what perspective means to them, recognizing other people's perspectives, and how it impacts literature. To complete this goal, students will use Pamela Sissi-Carroll's theoretical framework. Students will be encouraged to read texts presented through three critical lenses—reading texts as looking into a mirror, reading texts as looking under a microscope, and reading texts as looking through a telescope (Sissi Carroll, 2006).

Students will read texts as looking into a mirror through establishing connections and reflections on reading everyday in their journals. Students will read texts through looking under a microscope through analyzing narrative perspective and point of view in the texts. They will understand the power of narrative perspective through manipulating point of view in a variety of texts, including visual art. By comparing and contrasting perspectives with their classmates in the group text reformulation activity,

sharing in literature circles, and culminating text reformulation, students will use a telescopic lens to see beyond themselves. Sissi-Carroll's framework bridges opportunities for empathy with Smith and Wilhelm's cognitive-heavy point of view scales in literature. Utilizing both frameworks serves as a tool to combat egotism while fostering cognitive growth.

Social Development

By using the theoretical frameworks described previously, students will have multiple opportunities to develop a better understanding of perspective in developmental context. They will evaluate not only narrative perspective in literature, but their own perspectives as well as their classmates'. Students will reflect in reader response journals in ways that is relevant to the text and their lives. A sample prompt would be: "Have you ever been punished when you thought you did nothing wrong? How did it feel? What was your punisher's point of view? What was your point of view? Why do you think you were right and he or she was wrong?" Moreover, students will take a piece of literature and recreate the text in another character's perspective.

Current studies point toward a need to promote perspective taking in teenagers. According to a study performed by the National Institute of Health cited by *Newsweek*, ten percent of twenty year olds have experiences symptoms of narcissistic personality disorder while only three percent of over sixty-five year olds reported symptoms (Kelley, 2009). Currently, it seems our teenagers have difficulty in developing perspective taking. Children who are poor perspective takers may have a higher tendency to resolve conflict through violence, mistrust others, and feel no guilt of hurting another's feelings. Children who are effective perspective takers are often better liked by their peers, show empathy and compassion, and manage social conflict more effectively (Eggen & Kauchak, 2001).

While it is presumable our current culture does focus heavily on the individual, according to educational psychologists Paul Eggen and Don Kauchak, perspective taking develops gradually over

adolescence (2001). Moreover, tenth grade students are in the mid to later stages of Erik Erickson's identity versus confusion stage of identity development. It is important these students explore different perspectives to allow students to establish a sense of identity.

Cultural Significance—Text Selection

Metaphorically in the scheme of creating a piece of art, the theoretical framework in this unit serves as a paintbrush, the social development gives concept and direction, and the text selection operates as the canvas. Students will read multiple texts including assorted short stories and poems in addition to Harper Lee's novel *To Kill a Mockingbird* (1960). In order for students to "climb into" someone else's skin, the following texts will be assigned:

- "The Scarlet Ibis" by James Hurst: Perspective from a male sibling of a person with a disability
- "Story of an Hour" by Kate Chopin: Perspective from a woman in the late 19th century
- "Mother to Son" by Langston Hughes: Perspective from an African American mother living during the Harlem Renaissance
- "A&P" by John Updike: Perspective from teenage boy
- "Love Song" by Dorothy Parker: Humorous perspective from woman in the early to mid 20th century
- "Nighthawks" by Edward Hopper: Visual art; Historical Perspective

Alternative Texts:

- "Thank You Ma'am" by Langston Hughes: Perspective from African American Renaissance
- "My Side of the Matter" by Truman Capote: Perspective from low-income Southern white in the 40s (Similar to setting of *TKAMB*).
- "Us and Them" by David Sedaris: Retrospective nonfiction describing contempt in suburbia

- “The Lost Boys” by Sara Corbett from *The New York Times*: Creative news piece describing the Lost Boys of Sudan resettling in Fargo, ND-Displays alienation/culture shock
- “Ask an Iraqi” on *This American Life*: TV show/documentary that features “ordinary” Americans asking an Iraqi citizen about the war. The Iraqi citizen sits in a booth to field question.

Displaying an array of literature from multiple perspectives will allow all students to identify with literature, even if the culture or situation presented in the literature does not match up with the readers’. Moreover, this will show students that their differences in perspectives are an asset, not a liability. Students who are allowed to explore their ethnic identity, “achieve higher, like school more, have higher self-esteem, and have a more positive view of their ability to cope with their environments” (Eggen & Kauchak, 2001).

By evaluating multicultural texts, students will analyze point of view with a definition as a literary device while expanding their definitions of perspective as a mechanism to create empathy. Students will learn that while it is impossible to relive a situation in someone else’s perspective, reading about other perspectives gives some insight into understanding a person.

Counter Argument

This unit requires students to critically analyze narrative perspective using a framework that may come off as merely labeling. In this regard, the Smith and Wilhelm framework is little more help than merely listing narrative perspective as first person, second person, or third person. Some students may resist transfer from a heavily cognitive and procedural knowledge background to reflective and meaningful knowledge.

It is this unit’s purpose to go beyond labeling. Despite using such a concrete and explicit framework, this unit is not about mere extrapolation and flat literary analysis. Overall, the unit will ask

students to try to understand, “To what extent can people really understand the experience of someone who differs from them in some fundamental way?” (Smith & Wilhelm, 2010). Through stressing group instruction and student-led activities, students will find it easier to come closer to an answer to this overarching question. Also, using Sissi-Carroll’s framework will allow students to reflect on more than just literary devices.

Viewing narrative perspective through a critical lens of understanding allows, “An opportunity to embed literacy instruction into a meaningful context” (Smith & Wilhelm, 2010). Throughout this unit, students will learn valuable, transferable skills that will help them not only critically analyze the efficacy of sources, but foster empathy toward people unlike themselves. This unit requires a variety of skills and will leave students with an array of new knowledge that will be applicable to their adult lives. David Perkins, cognitive scientist from Harvard, fittingly states, “Knowledge is a network, not a line; it is an interconnected web, not a set of disconnected ideas” (Smith & Wilhelm, 2010).

WHO TELLS THE STORY MATTERS: NARRATIVE PERSPECTIVE

Goals

1. Students will be able to define perspective in their own words through exploring their own and fellow students' points of view on multiple topics through journal writing and class discussions.
2. Students will identify and apply Lanser's (1981) point of view scales view through group text reformulation, using simulated texts, and using drama.
3. Students will identify and analyze narrative perspective in various texts—including poetry, visual art, short stories, news media, and Harper Lee's *To Kill a Mockingbird*—through group discussions, journal writing, and group text reformulation.
4. Using the texts read throughout the unit, students will produce a creative text retelling a story from a different narrative perspective from one of those texts.



GOAL/IN-PROCESS TEXT RELATIONSHIP

| Goal | In-Process Text |
|--|---|
| <p>Students will be able to define perspective in their own words through exploring their own and fellow students' points of view on multiple topics through journal writing and class discussions.</p> | <ul style="list-style-type: none"> • Reader Response Journal • “Walking in Someone Else’s Shoes” Introductory Activity • Literature Circles/Class Discussions |
| <p>Students will identify and apply Lanser’s (1981) point of view scales view through group text reformulation, using simulated texts, and using drama.</p> | <ul style="list-style-type: none"> • POV Posters • Dramatic Activity • Simulated Text Activity • Group Text Reformulation with fairy tales |
| <p>Students will identify and analyze narrative perspective in various texts—including poetry, visual art, short stories, news media, and Harper Lee’s <i>To Kill a Mockingbird</i>—through group discussions, journal writing, group text reformulation, and a Socratic seminar.</p> | <ul style="list-style-type: none"> • Reader Response Journal • Literature Circles/Class Discussions • “Nighthawks” Point of View Comic Activity • POV Tracking Charts |
| <p>Using the texts read throughout the unit, students will produce a creative text retelling a story from a different narrative perspective from one of those texts.</p> | <ul style="list-style-type: none"> • Reader Response Journals • Group Text Reformulation with Fairy Tales |

IN-PROCESS TEXTS FURTHER DESCRIPTIONS AND RUBRICS

Literature Circles

Students will explore the narrative perspective and other insights of Harper Lee's *To Kill a Mockingbird* through six literature circles conducted throughout the unit. Students will be asked to focus on the narrative perspective; however other insights and reflections are welcome and encouraged. Guidelines and templates have been graciously borrowed from Jim Burke (2001).

Expectations

Members will:

- Ask probing questions in their reading circles.
- Actively listen to each other.
- Make meaningful connections with the texts.
- Respect each other's opinions.
- Maintain responsibility to group.
- Produce quality ideas on Lit Circle Notes.

Assessment

- Peer Lit Circle Evaluation (Burke 2001)—after each session, students will evaluate each group member in that assigned role.
- Lit Circle Note Rubric

Lit Circle Overview

Name _____ date _____ Period _____

Group Members:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____



Expectations:

You will:

- Ask probing questions in their reading circles.
- Actively listen to each other.
- Make meaningful connections with the texts.
- Respect each other's opinions.
- Maintain responsibility to group.
- Produce quality ideas on Lit Circle Notes.

DEADLINE

You must finish Lit Circle Notes Packet and all related assignments by Day 21.

Assignments:

Your group must:

- Hold each member accountable for work, contributions to discussions, and respectful participation
- Rotate the assigned roles so that each session someone has a different responsibility; when you complete one cycle through the group, begin again as you think appropriate, rotating jobs daily.
- See attached Peer Evaluation Sheet and Rubric for evaluation criteria.

Schedule

- | | |
|---|--|
| • <i>Day 9—Meet and Discuss Roles</i> | • <i>Day 16—Discuss another character's perspective</i> |
| • <i>Day 11—Discuss Scout's narrative reliability/Assign Roles for next session</i> | • <i>Day 20—Analyze narrative perspective using scales</i> |
| • <i>Day 14—Discuss any changes in perspective</i> | • <i>Day 21—Sum up any previous discussions</i> |



Lit Circle: Overview of Roles

| | |
|--|--|
| <p>Discussion Director: Your role demands that you identify the important aspects of your assigned text, and develop questions your group will want to discuss. Focus on the major themes or “big ideas” in the text and your reaction to those ideas. What interests you will most likely interest those in your group. You are also responsible for facilitating your group’s discussion.</p> | <p>Sample Questions:</p> <ul style="list-style-type: none"> • What were you thinking about as you read? • What did the text make you think about? • What do you think this text/passage was about? • How might other people (of different backgrounds) think about this text/passage? • What <i>one</i> question would you ask the writer if you got the chance? Why? • What are the most important ideas/moments in this text? • What do you think will happen next—and why? • What was the most important change in this section? How and why did it happen? |
| <p>Illuminator: You find passages your group would like to/should hear read aloud. These passages should be memorable, interesting, puzzling, funny, or important. Your notes should include the quotations but also why you chose them, and what you want to say about them. You can either read the passage aloud yourself or ask members of your group to read roles.</p> | <p>Sample Questions: □</p> <ul style="list-style-type: none"> • What were you thinking about as you read? • What did the text make you think about? • What do you think this text/passage was about? • How might other people (of different backgrounds) think about this text/passage? • What one question would you ask the writer if you got the chance? Why? • What are the most important ideas/moments in this text/section? • What do you think will happen next---and why? • What was the most important change in this section? How and why did it happen? |
| <p>Illustrator: Your role is to draw what you read. This might mean drawing a scene as a cartoonlike sequence, or an important scene so readers can better understand the action. You can draw maps or organizational trees to show how one person, place, or event relates to the others. Use the notes area to explain how your drawing relates to the text. Label your drawings so we know who the characters are. Make your drawing on the back of this page or on a separate sheet of paper.</p> | <p>Sample Questions:</p> <ul style="list-style-type: none"> • Ask members of your group, “What do you think this picture means?” • Why did you choose this scene to illustrate? • How does this drawing relate to the story? • Why did you choose to draw it the way you did? • What do we see---i.e., who and/or what is in this picture? • What, if anything, did drawing it help you see that you had not noticed before? • What did this quotation/passage make you think about when you read it? • What are you trying to accomplish through this drawing? |
| <p>Connector: Your job is to connect what you are reading with what you are studying or with the world outside of school. You can connect the story to events in your own life, news events, political events, or popular trends. Another important source of connections is books you’ve already read. The connections should be meaningful to you and those in your group.</p> | <p>Sample Questions</p> <ul style="list-style-type: none"> • What connections can you make to your own life? • What other places or people could you compare this story to? • What other books or stories might you compare to this one? • What other characters or authors might you compare to this one? • What is the most interesting or important connection that comes to mind? • How does this section relate to those that came before it? |
| <p>Word Watcher: While reading the assigned section, you watch out for words worth knowing. These words might be interesting, new, important, or used in unusual ways. It is important to indicate the specific location of the words so the group can discuss these words in context.</p> | <p>Sample Questions:</p> <ul style="list-style-type: none"> • Which words are used frequently? • Which words are used in unusual ways? • What words seem to have special meaning to the characters or author? • What new words do you find in this section? • What part of speech is this word? • What is the connotative meaning of this word? • What is the denotative meaning of this word? |
| <p>Summarizer: Prepare a brief summary of the day’s reading. Use the questions to the right to help you decide what to include. In some cases, you might ask yourself what details, characters, or events are so important that they would be included on an exam. If it helps you to organize the information, consider making a numbered list or a timeline.</p> | <p>Sample Questions:</p> <ul style="list-style-type: none"> • What are the most important events in the section you read? • What makes them so important? • What effect to these events have on the plot or the other characters? • What changes---in plot, character, or tone---did you notice when you read? • What questions might appear on an exam about this section you read? • What might be a good essay topic for this section of the story? |

Lit Circle Notes: Word Watcher

Name _____ Date _____ Period _____

Word Watcher: While reading the assigned section, you watch out for words worth knowing. These words might be interesting, new, important, or used in unusual ways. It is important to indicate the specific location of the words so the group can discuss these words in context.

Sample Questions:

- What were you thinking about as you read?
- What did the text make you think about?
- What do you think this text/passage was about?
- How might other people (of different backgrounds) think about this text/passage?
- What *one* question would you ask the writer if you got the chance? Why?
- What are the most important ideas/moments in this text?
- What do you think will happen next—and why?
- What was the most important change in this section? How and why did it happen?

In this column, write the word, and the page, and paragraph numbers. Write the definition and any explanation about why you chose the words in the notes section to your right. >>>)

Assignment for Today: Page _____ - _____

Topic to be carried over to next session:

Down here you should review, retell, or reflect on what you read so far. (Use the back if necessary).

Lit Circle Notes: Illustrator

Name _____ Date _____ Period _____

Illustrator: Your role is to draw what you read. This might mean drawing a scene as a cartoonlike sequence, or an important scene so readers can better understand the action. You can draw maps or organizational trees to show how one person, place, or event relates to the others. Use the notes area to explain how your drawing relates to the text. Label your drawings so we know who the characters are. Make your drawing on the back of this page or on a separate sheet of paper.

Sample Questions:

- Ask members of your group, "What do you think this picture means?"
- Why did you choose this scene to illustrate?
- How does this drawing relate to the story?
- Why did you choose to draw it the way you did?
- What do we see---i.e., who and/or what is in this picture?
- What, if anything, did drawing it help you see that you had not noticed before?
- What did this quotation/passage make you think about when you read it?
- What are you trying to accomplish through this drawing?

Your drawing should be on the back or a separate sheet of paper; your notes and explanation should be over here >>>.

Assignment for Today: Page _____ - _____

Topic to be carried over to next session:

Down here you should review, retell, or reflect on what you read so far. (Use the back if necessary).

Lit Circle Notes: Illuminator

Name _____ Date _____ Period _____

Illuminator: You find passages your group would like to/should hear read aloud. These passages should be memorable, interesting, puzzling, funny, or important. Your notes should include the quotations but also why you chose them, and what you want to say about them. You can either read the passage aloud yourself or ask members of your group to read roles.

Sample Questions: ☐

- What were you thinking about as you read?
- What did the text make you think about?
- What do you think this text/passage was about?
- How might other people (of different backgrounds) think about this text/passage?
- What one question would you ask the writer if you got the chance? Why?
- What are the most important ideas/moments in this text/section?
- What do you think will happen next---and why?
- What was the most important change in this section? How and why did it happen?

Write the page and paragraph number in this column. Unless the quote is really long, you should also write the quote in this column; write your response to it in the main note taking area to the right. >>>

Assignment for Today: Page _____ - _____

Topic to be carried over to next session:

Down here you should review, retell, or reflect on what you read so far. (Use the back if necessary).

Lit Circle Notes: Summarizer

Name _____ Date _____ Period _____

Summarizer: Prepare a brief summary of the day's reading. Use the questions to the right to help you decide what to include. In some cases, you might ask yourself what details, characters, or events are so important that they would be included on an exam. If it helps you to organize the information, consider making a numbered list or a timeline.

Sample Questions:

- What are the most important events in the section you read?
- What makes them so important?
- What effect to these events have on the plot or the other characters?
- What changes---in plot, character, or tone---did you notice when you read?
- What questions might appear on an exam about this section you read?
- What might be a good essay topic for this section of the story?

Write your discussion questions here; write your response to them in the main note taking area to the right. >>

Assignment for Today: Page _____ - _____

Topic to be carried over to next session:

Down here you should review, retell, or reflect on what you read so far. (Use the back if necessary).

Lit Circle Notes: Connector

Name _____ Date _____ Period _____

Connector: Your job is to connect what you are reading with what you are studying or with the world outside of school. You can connect the story to events in your own life, news events, political events, or popular trends. Another important source of connections is books you've already read. The connections should be meaningful to you and those in your group.

Sample Questions

- What connections can you make to your own life?
- What other places or people could you compare this story to?
- What other books or stories might you compare to this one?
- What other characters or authors might you compare to this one?
- What is the most interesting or important connection that comes to mind?
- How does this section relate to those that came before it?

Write your discussion questions here; write your response to them in the main note taking area to the right >>.

Assignment for Today: Page _____ - _____

Topic to be carried over to next session:

Down here you should review, retell, or reflect on what you read so far. (Use the back if necessary).

Lit Circle Notes: Discussion Director

Name _____ Date _____ Period _____

Discussion Director: Your role demands that you identify the important aspects of your assigned text, and develop questions your group will want to discuss. Focus on the major themes or “big ideas” in the text and your reaction to those ideas. What interests you will most likely interest those in your group. You are also responsible for facilitating your group’s discussion.

Sample Questions:

- What were you thinking about as you read?
- What did the text make you think about?
- What do you think this text/passage was about?
- How might other people (of different backgrounds) think about this text/passage?
- What *one* question would you ask the writer if you got the chance? Why?
- What are the most important ideas/moments in this text?
- What do you think will happen next—and why?
- What was the most important change in this section? How and why did it happen?

Write your discussion questions here; write your response to them in the main note taking area to the right >>.

Assignment for Today: Page _____ - _____

Topic to be carried over to next session:

Down here you should review, retell, or reflect on what you read so far. (Use the back if necessary).

Lit Circle Peer Evaluation

Student Name _____ Date _____ Role _____

Evaluator's Name _____

| PREPARATION | | |
|---|--|---|
| Unprepared | Minimal | Exceptional |
| <input type="checkbox"/> Did not complete the assigned reading and/or notes; unable to participate. <input type="checkbox"/> Does not have book or notes; diminishes ability to participate. <input type="checkbox"/> Not intellectually prepared to enter into serious discussion. | <input type="checkbox"/> Did most of the reading and notes; able to participate. <input type="checkbox"/> Has book and/or notes, but the notes are not complete, making it hard to participate. <input type="checkbox"/> Moderately prepared intellectually; ready and able to think about the book and related ideas. | <input type="checkbox"/> Completed assigned reading and notes; ready to participate in the discussion. <input type="checkbox"/> Has book and notes; evidence of real preparation for participating in the group discussion. (Post-its, annotations, etc.) <input type="checkbox"/> Intellectually engaged, ready. |

Notes:

| CONTRIBUTION | | |
|--|---|--|
| Absent | Minimal | Substantial |
| <input type="checkbox"/> Does not contribute to the group discussion. <input type="checkbox"/> Actually absent. | <input type="checkbox"/> Contributes only when called upon. <input type="checkbox"/> Contributes obvious but appropriate ideas and observations. | <input type="checkbox"/> Frequently contributes to the discussion. <input type="checkbox"/> Contributes original and/or insightful comments about the text. |

Notes:

| ROLES AND RESPONSIBILITIES | | |
|---|--|--|
| Not Satisfied | Minimal | Exemplary |
| <input type="checkbox"/> Does not satisfy the requirements of their assigned Lit Circle role <input type="checkbox"/> Does not contribute to the lit circle the assigned ideas or materials. | <input type="checkbox"/> Offers minimal information; reports what they found but does not discuss or engage group with the ideas. <input type="checkbox"/> Satisfies responsibilities and fulfills minimum requirements of their assigned role. | <input type="checkbox"/> Satisfies all requirements of assigned role. <input type="checkbox"/> Takes role seriously, presenting and facilitating a good discussion about their assigned material. |

Notes:

Cumulative Lit Circle Rubric

Every week, your group members will evaluate your performance. There are six sessions worth five points each. However, you are allowed to drop one session's evaluation and notes.

Therefore, if you are absent for one session or are just having a bad day (those happen), you will not be penalized. In order to omit a session due to absence, the ***absence must be excused.***

Lit Circle Peer Evaluation sheets are due every Friday.

You will also be evaluated based on the quality and completion of your lit circle session notes. Again, you will be allowed to omit one session's notes. To reiterate, if you are absent, in order for that session to be omitted, the absence must be excused. **Lit Circle Notes are due at the end of the unit, on DAY 21.** It is your responsibility to maintain each set of notes until the end of the unit. It is prudent to use these notes in our class discussion and leading up to your text reformulation projects.

| Overall Grade | |
|----------------------|---------------|
| LC Peer Evaluations | 25 Pts |
| LC Notes | 25 Pts |
| TOTAL | 50 Pts |

You will be graded as follows based on the peer evaluations:

| | 5 | 4 | 3 | 2 | 1 |
|-----------------------------------|---|--|--|---|---|
| Preparation | Out of your entire group, all members felt you were prepared exceptionally | $\frac{3}{4}$ of the members of your group felt you were prepared exceptionally. | Only $\frac{1}{2}$ of your group felt you were prepared at least minimally. | Only one person felt you were prepared at least minimally. | No one in your group felt you were prepared at all, or you were absent. |
| Contribution | Out of your entire group, all members felt you substantially contributed. | $\frac{3}{4}$ of members of your group felt you substantially contributed. | Only $\frac{1}{2}$ of your group felt you were prepared at least minimally. | Only one person felt you were prepared at least minimally. | No one in your group felt you contributed at all, or you were absent. |
| Roles and Responsibilities | Out of your entire group, all members felt you exemplified your role and responsibility to the group. | $\frac{3}{4}$ of members of your group felt you exemplified your role and responsibility to the group. | Only $\frac{1}{2}$ of your group felt you fulfilled your role and responsibility at least minimally. | Only one person felt you fulfilled your role and responsibility at least minimally. | No one felt you satisfied your role and responsibility, or if you are absent. |

You will be graded as follows based on your LC Notes:

| | 5 | 4 | 3 | 2 | 1 |
|--|---|--|---|--|---|
| Completion | At least five <i>complete</i> note pages turned in ON TIME. | Four <i>complete</i> note pages turned in ON TIME. Or , five <i>complete</i> pages turned in late. | Three <i>complete</i> notes pages turned in ON TIME. Or , four <i>complete</i> pages turned in late. Or , 4-6 incomplete pages. | Two <i>complete</i> notes pages turned in ON TIME. Or , three <i>complete</i> pages turned in late. Or , 3 incomplete pages. | Only one <i>complete</i> notes page turned in, Or , two <i>complete</i> pages turned in late. Or , 2 incomplete pages. |
| Language, Details, and Ideas | Responds to author's literary style, includes selections of detail, uses complex ideas. | Responds to subtle language and details. | Responds to abstract language, details, and ideas. | Responds to concrete and strongly implied ideas or key points. | Responds to vocabulary, concrete details, and directly stated ideas. |
| Purpose , Content, and Relationship | Makes insightful judgments about purpose, content, or relationships in reading. | Makes well-supported judgments about purpose, content, in reading. | Makes informed judgments about purpose, content, or relationships. | Makes supported judgments about purpose, content, or relationships in reading. | Makes judgments (not well supported) about purpose or content in reading. |
| Understanding and Appreciation | Integrates insightful understanding and appreciation, using personal experience and expanding upon it on a wider level. (Microscope, Mirror, Telescope) | Integrates a thoughtful appreciation and understanding using personal experience. Touches on global insights. (Microscope, Mirror, some Telescope) | Demonstrates personal understanding and appreciation using personal experiences. No global insights. (Microscope, Mirror) | Explores their reading in the context of personal experience and understanding. (Mostly mirror, little microscope) | Explores reading in the context of personal experience. (Mirror) |
| Analysis of Narrative Perspective | Insightfully uses Lanser's POV scales or concepts about POV in at least four notes. | Thoughtfully uses Lanser's POV scales or concepts about POV in at least three notes. | Uses Lanser's POV scales or concepts about POV in at least two notes. And/Or , shows evidence of knowledge of POV scales, but doesn't appropriately utilize them. | Uses Lanser's POV scales or concepts in only one note. And/Or , shows some knowledge of POV scales and concepts, but misuses them. | No analysis of narrative perspective. |

*Adapted from <http://www.centralischool.ca/~bestpractice/response/rubric2.pdf>

Reader Response Journal

Students will engage in daily informal writing assignments to explore what perspective means, how it is used in the assigned literature, and how their experiences shape their own perspectives as a reader. The overall shell of the journal assignment spawned from Smagorinsky (2010) and the rubric was borrowed from Central iSchool (2010).

Expectations

- Journals will have multiple entries per week, at least 150 words. (Students are allowed to respond using drawing, utilizing graphic organizers, double-entry journals, somebody-said-but-so, etc. However, entries must be substantial enough to convey meaning. If using drawing or graphic organizers, an explanation is mandatory.)
- Writers are encouraged to fully explore the topic and beyond.
- Students should respond to literary elements and complex ideas in the assigned texts, using textual examples.
- Entries should display insightful understanding and appreciation in their reading. Students should show they are reading from a mirror (personal connections), microscope (textual analysis), and telescope (bridge concepts to real world beyond themselves.) (Sissi Carroll, 2006).
- Entries should include insightful judgments about purpose, content, or relationships in reading.
- Journals should be completed on the due date, depending on the class period.

Reader Response Journals

This unit, we are looking at the narrative perspective in multiple texts. You are expected to keep a reading journal to document your analysis of the texts throughout the unit. Entries are merely just an informal response to the literature you read during this unit. Responses may be triggered by something you felt was interesting, puzzling, compelling, challenging, or otherwise notable (Smagorinsky, 2008).

Expectations and Other Criteria

- Entries are *informal* and do not have to comply with standard English and grammar.
- Your journals should have multiple entries per week (4-5), at least 150 words. (You are allowed to respond using drawing, utilizing graphic organizers, double-entry journals, somebody-said-but-so, etc. However, entries must be substantial enough to convey meaning. If using drawing or graphic organizers, an explanation is mandatory.)
- Writers are encouraged to fully explore the topic presented and beyond.
- You should respond to literary elements and complex ideas in the assigned texts, using textual examples.
- Entries should display insightful understanding and appreciation in their reading. Students should show they are reading from a mirror (personal connections), microscope (textual analysis), and telescope (bridge concepts to real world beyond themselves.) (Sissi-Carroll, 2006).
- Entries should include insightful judgments about purpose, content, or relationships in reading.
- Journals should be completed on your assigned day, according to your class period. (2nd period=Due Monday, 3rd Period=Due Friday)
- Keep in mind journal entries may be shared with your classmates and I will read them. If there is a particular entry that you do not want me to read, fold and staple the entry. I am required by law to report any thoughts or suggestions of violence, suicide, substance abuse, or other harmful behavior with school counselors (Smagorinsky, 2008).

GRADE

Each week's journal selection is worth **10 points** each. Journals will be collected for **5 weeks**, making your entire RRJ worth **50 points**.

*****See rubric for details*****

RRJ Rubric

| Criteria | 10 | 8 | 6 | 4 | 2 |
|---|---|--|--|---|---|
| Completion | 4-5+ entries, at least 150 words, or substantial content that conveys meaning. | 3 entries, at least 150 words, or substantial content that conveys meaning. | 2 entries, at least 150 words, or substantial content that conveys meaning. OR , 3-5+ entries less than 150 words or lacking content that conveys meaning. | 1 entry, at least 150 words, or substantial content that conveys meaning. OR , 2 entries less than 150 words or lacking content that conveys meaning. | 1 Entry that is less than 150 words or lacking content that conveys meaning. |
| Language, Details, and Ideas | Entries respond to specific elements, including narrative perspective, and notes complex ideas presented in the text. Uses direct textual examples. | Entries respond to specific elements, including narrative perspective, responds to subtle language. Uses direct textual examples. OR , some entries satisfy requirements for a 10, but not warrant a 10. | Entries respond to more abstract language, details, and ideas. Includes slight analysis of narrative perspective. OR , some entries satisfy requirements for an 8, but does not warrant an 8. | Entries respond to concrete details or strongly implied ideas. Little to no analysis of narrative perspective. OR , some entries satisfy requirements for a 6, but does not warrant an 6. | Entries or entry responds to vocabulary, concrete details, and directly stated ideas. No analysis of narrative perspective. |
| Purpose, Content, and Relationship | Makes insightful, well supported judgments about purpose, content, or relationships in reading. | Makes well-supported judgments about purpose, content, or relationships in reading. But, not to the extent it warrants a 10. | Makes informed judgments about the purpose, content, or relationship among elements. Judgments are somewhat supported. OR , some entries satisfy requirements for an 8, but does not warrant an 8. | Makes some fairly unsupported judgments about the content or purpose of reading. OR , some entries satisfy requirements for a 6, but does not warrant an 6. | Entries or entry makes weak and general judgments about content or relationships in reading. |
| Understanding and Appreciation | Integrates insightful understanding and appreciation, using personal | Integrates a thoughtful appreciation and understanding | Demonstrates personal understanding and appreciation | Explores their reading in the context of personal | Explores reading in the context of personal |

| | | | | | |
|-------------------|---|---|---|---|---|
| | experience and expanding upon it on a wider level. (Microscope, Mirror, Telescope) | using personal experience. Touches on global insights. (Microscope, Mirror, some Telescope) | using personal experiences. No global insights. (Microscope, Mirror) | experience and understanding. (Mostly mirror, little microscope) | experience. (Mirror) |
| Timeliness | Journal is turned in on time. | Journal is turned in a day late. | Journal is turned in more than a day late. | Journal is turned in more than a day late. | Journal is not turned in within a week. |

Point of View Tracking Sheets

Throughout the unit, students will be asked to use point of view tracking sheets to analyze narrative perspective in the various texts they read and produce. The scales have been developed by Smith and Wilhelm (2010) who borrowed them from Lancer (1981).

Expectations

- Students will analyze narrative perspective using Lancer's point of view scales.
- Students will utilize the point of view scales to sculpt their text reformulation narrative perspective.

Assessment

- POV tracking sheets are used as a possible tool for reading response journals and literature circles. Assessment will be engrained in those assignments.

Point of View Scales

Status

Equal to author

Separated from author

Uninvolved

Fully Involved

Omniscient

Humanly Limited

Completely Reliable

Totally Unreliable

Contact

Respect

Contempt

Stance

Clear Attitude

Hidden Attitude

Approval

Disapproval

Point of View Tracking Sheet

Title of Work: _____ Section (Ch. Or pg.) _____

Status

1.

Equal to author

Separated from author

Reasoning:

2.

Uninvolved

Fully Involved

Reasoning:

3.

Omniscient

Humanly Limited

Reasoning:

4.

Completely Reliable

Totally Unreliable

Reasoning:

Contact

5.

Respect

Contempt

Reasoning:

Stance

6.

Clear Attitude

Hidden Attitude

Reasoning:

7.

Approval

Disapproval

Reasoning:

Walking in Someone Else's Shoes

Students creatively and analytically examine point of view and perspective through imagining characteristics of the owners of several pairs of shoes. Each group will have one shoe and each group member will independently imagine the shoe's owner and fill out Shoe Owner's Character Sketch graphic organizer.

At the beginning of the second day, students will discuss the similarities and differences of their group member's shoe owner. Students will discuss how their prior experiences help them connect attributes of a shoe to their perception of the owner and how their group members' perceptions differ despite using the same shoe. Then, students will learn "the truth" behind the shoe's owners.

Students will complete two reflection worksheets to convey what they learned.

Expectations

Students will:

- Analyze an object and create a character sketch according to physical characteristics of the object using descriptive adjectives.
- Connect narrative perspective with narrator's attitude and prior experiences through exploration of students' perceptions.
- Determine to what degree narrative perspective may affect how a story is told through finding examples in media or personal examples.

Walking in Someone Else's Shoes

In this unit, we will be looking at what perspective means, how it differs amongst individuals, and how it pertains to literature and the media. We will look at a variety of different shoes and create character sketches.

In this activity you will,

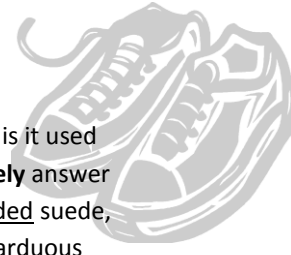
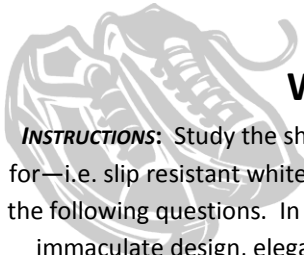
- Analyze an object and create a character sketch according to physical characteristics of the object using descriptive adjectives.
- Connect narrative perspective and prior experiences through exploration of your perceptions.
- Determine to what degree narrative perspective may affect how a story is told through finding examples in media or personal examples.

You will be graded on the quality and completion of your character sketch and two reflection sheets. See the attached rubric.

| GRADE | |
|--------------------|---------------|
| Character Sketch | 10 Pts |
| Reflection sheet 1 | 5 Pts |
| Reflection Sheet 2 | 5 Pts |
| TOTAL | 20 PTS |

Walking in Someone Else's Shoes Rubric

| Character Sketch | 10 | 8 | 6 | 4 | 2 |
|---------------------------------------|--|--|---|--|---|
| Completion | Answered all 16 questions. Turned in on time. | Answered at least 13 questions. OR , answered all questions but turned in late. | Answered at least 10 questions. OR , answered at least 13, but turned in late. | Answered at least 7 questions. Or , answered at least 10, but turned in late. | Answered less than 6 questions. Or , answered at least 7 questions, but turned in late. |
| Language/Details | Each answer used descriptive adjectives to describe the owner's attribute. | At least 13 answers used descriptive adjectives. | At least 10 questions used descriptive adjectives. | At least 7 questions used descriptive adjectives. | Less than 6 questions used descriptive adjectives. |
| Reflection Sheet 1 | 5 | 4 | 3 | 2 | 1 |
| Completion | Questions 100% complete according to length and content requirements. | Both questions answered, but ONE did not satisfy length or content requirement. | Both questions answered, but TWO did not satisfy length or content requirement. | One question missing, but satisfied length and content requirement. | One question missing and did not satisfy length and content requirement. |
| Understanding and Appreciation | Integrates insightful understanding and appreciation, using personal experience and expanding upon it on a wider level. (Microscope, Mirror, Telescope) | Integrates a thoughtful appreciation and understanding using personal experience. Touches on global insights. (Microscope, Mirror, some Telescope) | Demonstrates personal understanding and appreciation using personal experiences. No global insights. (Microscope, Mirror) | Explores their reading in the context of personal experience and understanding. (Mostly mirror, little microscope) | Explores reading in the context of personal experience. (Mirror) |
| Reflection Sheet 2 | 5 | 4 | 3 | 2 | 1 |
| Completion | Questions 100% complete according to length and content requirements. | Both questions answered, but ONE did not satisfy length or content requirement. | Both questions answered, but TWO did not satisfy length or content requirement. | One question missing, but satisfied length and content requirement. | One question missing and did not satisfy length and content requirement. |
| Understanding and Appreciation | Integrates insightful understanding and appreciation, using personal experience and expanding upon it on a wider level. (Microscope, Mirror, Telescope) | Integrates a thoughtful appreciation and understanding using personal experience. Touches on global insights. (Microscope, Mirror, some Telescope) | Demonstrates personal understanding and appreciation using personal experiences. No global insights. (Microscope, Mirror) | Explores their reading in the context of personal experience and understanding. (Mostly mirror, little microscope) | Explores reading in the context of personal experience. (Mirror) |



WALKING IN SOMEONE ELSE'S SHOES—SHOE OWNER'S CHARACTER SKETCH

INSTRUCTIONS: Study the shoe your group has been given. Think about the characteristics the shoe has—the style, color, age, type, function (what is it used for—i.e. slip resistant white shoe = nurse's shoe, cleats=football). Now, think about who would wear that shoe. With that person in mind, **creatively** answer the following questions. In the right column, **justify** your answer with **descriptive adjectives** about the shoe qualities of the shoe (haggard sole, faded suede, immaculate design, elegant details) and the characteristics of the shoe's owner (magnanimous personality, overbearing laughter, genuine soul, arduous worker). If you need help, look at your adjective list for ideas! You will be sharing this with your group members as well as the entire class.

Questions

1. Describe the shoe that you're using for this activity. What size and style is it? How old is it?
2. Give the owner a first, middle, and last name.
3. What is the owner's age?
4. What is the owner's marital or family status?
5. What does the owner look like? (Give details)
6. What does the owner do for a living?

7. Where does the owner live and with whom?

8. List three personality traits of the owner.

9. What does the owner do with his or her spare time?

10. What's the owner's favorite food?

11. What is the owner's favorite book?

12. What is the owner's favorite movie?

13. How do other people feel about the owner?

14. Name an accomplishment that the owner has made that very few people know about.

15. Name one bad habit the owner has.

16. Name one surprising secret nobody knows about the owner.



"You never really understand a person until you consider things from his point of view...until you climb into his skin and walk around in it."

--Atticus Finch
To Kill a Mocking Bird



Name _____ Date _____ Period _____

WALKING IN SOMEONE ELSE'S SHOES—REFLECTION SHEET 1

INSTRUCTIONS: After creating your shoe owner's character sketch, discuss the following questions with your group. After your discussion, answer the following questions.

1. Thinking about the other character sketches in your group, how was *your* character different than the other characters in your group? How was *your* character similar to the other characters in your group? (i.e. Are all of your characters female? Have the same jobs? Have similar hobbies?) Fill out the chart below and give at least three similarities and three differences.

| Similarities | Differences |
|--|---|
|  |  |

2. You and your group members analyzed the same shoe and most likely came up with different character sketches. Why do you think that is? Explain in two to three sentences.

3. Just like how your group looked at one shoe and came up with different character sketches, a singular event can be seen and retold from many different perspectives. Sometimes, stories conflict and truth is hard to distinguish. Think of an example of this either in your personal life or in the media. For example, maybe you got in trouble for something, but had a different account of what happened. Or, maybe you've heard two different news stories covering the same event that told two different sides of the story. You can even find examples in movies, TV, or literature.

- Explain your experience or example in 3-4 sentences.

Name _____ Date _____ Period _____

WALKING IN SOMEONE ELSE'S SHOES—REFLECTION SHEET 2

INSTRUCTIONS: Now you know the truth of your shoe's owner! Answer the following questions.

1. How accurate was your character sketch? (Check one.)

☐

Spot on!


☐

Somewhat accurate

☐

Way off

2. Compare and contrast your imagined character sketch with the real shoe owner's profile. List three similarities and three differences.

| Similarities | Differences |
|---|-------------|
|  | |

3. Describe the most shocking difference between your imagined character's sketch and the real owner's profile and why it was so shocking. Explain in two to three sentences.

4. After completing this lesson, what have you learned about perspective? Write 3-4 sentences.

Point of View Dramatic Activity

Students will perform a small role playing activity to concretely illustrate the first four scales outlined by Lancer (1981)—equal to author/separated from author, uninvolved/fully involved, omniscient/humanly limited, and completely reliable/totally unreliable. This activity was created by Michael W. Smith and Jeffery D. Wilhelm from their book, *Fresh Takes on Teaching Literary Elements* (2010).

After students perform the initial drama, class will be asked how many students received permission to go to the concert and who did not. Students who played Pat will be asked what information they used and what they left out. Then, students playing Chris will be asked the same question.

Then, students who played Pat will be divided up into different characters. Half will stay Pat and the other half will be one of the other kids who planned on going to the concert. The first line will be Pat's starting with, "You can't believe what happened when I asked to go to the concert." Students who played Chris will be similarly divided. Half will stay Pat and the other half should play a good friend of the parent's. The first line of their drama will be Chris's, "You know how I was dreading being asked about going to the concert?"

Then, in groups of four, each student will take the perspective of one of the characters just dramatized. Each student should write a diary entry in which they talk about what happened in the perspective of that character. After five minutes of writing, group members should share their entries to their small groups. Then, they will identify what all of the stories have in common—what they are sure of what is true. Next, they will rank the diary entries from the one that is most accurate of what happened to the one that is most questionable.

As a class, we'll discuss what makes a storyteller reliable. These criteria will carry onto discussing POV scales.

Expectations

- Students will work cooperatively to explore how perspective alters what is told in a story.
- Students will play role true to character and take the role seriously.

Assessment

- Students will evaluate each other in their groups.
- Diary entry will be included in reader response journal.

POV Dramatic Role Playing

Role 1:

Imagine that you're Pat, a 14 year-old first-year student in a suburban high school. Your favorite band is coming to the city to play in a club. The place is "21 and over," but everyone tells you that the club's security lets in anyone who has a ticket, and those tickets can be bought online. The club has a great reputation for bringing in the best new music and the only trouble in recent years was the time that the crowd pushed down some barricades trying to get in, and one person fell and broke a leg. You and three friends would love to go. In fact, at lunch you told everyone at the table that the four of you were going to go. People were a bit surprised because you've never been to a club. The club is six blocks from the nearest train station. Those blocks get lots of foot-traffic during the day but not so much at night, though police cars are usually on the prowl. The concert starts at 9 and is scheduled to be over by 12, which would leave you 30 minutes to get to the station to take the last train home.

Role 2:

You're Chris, a single parent. You noticed in the paper that your son's/daughter's favorite band is coming to one of the most established clubs in the area. You went to concerts there when you were in high school. Back then they had Sunday concerts for the under-21 set, and you went to several of them, but you also snuck in twice to see bands to see bands that were special favorites. It was so convenient, just four blocks from the apartment where you lived. But things are different now. The city's crime rate is way up, and you remember hearing about some trouble at the club recently. You're afraid that your son/daughter is going to ask you to go. You don't want to fight, but you wouldn't be able to drive as you have to stay home with your other kid and you worry that your son/daughter isn't familiar enough with the city to get there safely. Plus, the last marking period, your son/daughter didn't get as good grades as usual. You've mentioned that the poorer grades will result in fewer privileges.

The Scene:

Pat (the child) has been at home taking care of his/her younger sibling as he/she always does, waiting eagerly for Chris (the parent) to come home. Pat knows that Chris likes some time after work to unwind but is worried that the tickets for the show will be sold out quickly. Chris enters the room with a sigh and starts leafing through the mail. Pat decides that there's no time like the present to ask Chris for permission to go to the concert and to buy tickets for Pat and his/her friends. They've promised to reimburse Pat. **The first line is Pat's.**

Questions to discuss as a group:

1. After the first dramatization, what information did you stress and what information did you leave out presenting your argument?
2. After you write your diary entries, identify what your stories have in common. What is undisputedly true?
3. Rank your diary entries from the most reliable to the most questionable. (Smith & Wilhelm, 2010)
4. What makes a storyteller reliable?

Drama Peer Review Sheet

Name _____ Date _____ Period _____

Rate your group members participation and effort after the drama activity. There is a possibility of twelve points during this exercise. The point breakdown is as follows:

Yes, always = 2pts.

Somewhat =1pt.

Not at all= 0 pts.

| | | | |
|--|--------------------------------------|-----------------------------------|-------------------------------------|
| Drama #1 | Group Member's Name: | | |
| Criteria | Check One: | | |
| Group Member took role seriously | <input type="checkbox"/> Yes, always | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not at all |
| Group member played role true to character | <input type="checkbox"/> Yes, always | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not at all |
| Group member was respectful | <input type="checkbox"/> Yes, always | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not at all |
| Notes: | | | |

| | | | |
|--|--------------------------------------|-----------------------------------|-------------------------------------|
| Drama #2 | Group Member's Name: | | |
| Criteria | Check One: | | |
| Group Member took role seriously | <input type="checkbox"/> Yes, always | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not at all |
| Group member played role true to character | <input type="checkbox"/> Yes, always | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not at all |
| Group member was respectful | <input type="checkbox"/> Yes, always | <input type="checkbox"/> Somewhat | <input type="checkbox"/> Not at all |
| Notes: | | | |

Simulated Text Activity—Rating Reliability

Students will utilize the scales and theoretical framework they learned previously in the week in a simulated text activity created by Smith and Wilhelm (2010). Using simulated texts allows students to work on “concentrated samples” (2010) to practice determining narrative reliability.

Expectations

Students will...

- Use Smith and Wilhelm’s (2010) framework based on Lanser’s (1981) POV scales to determine narrative reliability in simulated texts.
- Complete Rating Reliability worksheet.
- Gives appropriate support explaining narrator’s reliability.
- Determines truth in monologue and gives own interpretation of truth.
- Participate in group and class discussion.

Assessment

- Participation grade 5 Points
- Rating Reliability Rubric worth 10 Points

Rating Reliability Rubric

| | 10 | 8 | 6 | 4 | 2 |
|-----------------------|--|---|---|---|--|
| Completion | Answers all 6 questions completely enough to convey meaning. | Answers 5 questions completely enough to convey meaning, OR answers all 6 but not well enough to convey meaning. | Answers 4 questions completely enough to convey meaning, OR , answers 5 questions but not well enough to convey meaning. | Answers 3 questions completely enough to convey meaning, OR answers 4 questions but not well enough to convey meaning. | Answers 2 or less questions completely enough to convey meaning, OR 3 questions not well enough to convey meaning. |
| Support | Cites specific evidence from the monologue that logically defends reliability decision. | Cites specific evidence from the monologue that somewhat defends reliability decision. OR paraphrases monologue that logically defends reliability decision. | Paraphrases monologue that somewhat defends reliability decision. | Paraphrases monologue that does not logically defend reliability decision. | Uses no support or completely irrelevant support to logically defend reliability decision. |
| Interpretation | Logically interprets pieces of truth in monologue; discerns from obvious unreliability; gives own account of truth creatively and logically. | Logically picks out pieces of truth, however lacks support; discerns from obvious unreliability; gives own account of truth, lacks creativity. | Lacks logic in picking out pieces of truth; has difficulty discerning obvious unreliability; gives irrelevant account of truth. | Lacks logic in picking out pieces of truth; cannot discern obvious unreliability; Does not include own account of truth | No logic in picking out pieces of truth; did not try; did not discern obvious unreliability; no attempt made to include own account of truth |
| Timeliness | Turned in on time. | Day late. | Two days late. | Three days late. | More than a week late. |

Rating Reliability

Please read each of the following little stories carefully and then discuss the questions following each story with your group.

1. Man, that Joe is such a loser. Just because he's the star of the football team, he goes around like he's the big shot and friends with everyone. He'll talk to anyone, even first-year students and the band geeks. But I know he's just doing it so people will like him. And when he won that award but wouldn't accept it unless the whole team was also recognized, I mean c'mon, who does that? The people I hang with usually hate jocks, but they say this guy is different. Sell-outs.

What is the narrator's attitude toward Joe? Rate it on the following two scales:

Clear attitude

Hidden attitude

Approval

Disapproval

Is Joe a loser? Place the narrator on the reliability scale:

Completely reliable

Totally unreliable

If you think the narrator is reliable, explain what makes him/her reliable. If you think the narrator is unreliable, what makes him/her unreliable?

What in the monologue are you sure is true?

If you don't accept the narrator's interpretation of the situation, what's yours?

2. Mr. Smith is so unreasonable. Music's a big thing at this school. He had to know that the spring choral concert was scheduled Thursday, Friday, and Saturday of the first week of March. It's always that week, has been for years. So what does he go and do? He schedules a major exam on Friday with study sessions after school on Wednesday and Thursday. We have dress rehearsal Wednesday after school, and all the kids in the chorus will be getting ready for our performance on Thursday. And it's not like I'm the only one. Seven other kids in the class are in chorus. I thought I could go to him and ask him to put off the test. I thought maybe he'd listen to me. I have one of the best grades in the class. Not that that makes me special, but he has to know that I care about his class. I really work hard at it. I've been to every study session so far. That's the only way I can even pass because his exams are so hard. I've never liked math, but I understand why it's important and I don't resent putting in all the extra work. When I asked him to delay the test, he just went off on me. He said something like, "So now Mr. Bigshot Director thinks he can send one of his students to tell me music is more important than math. Ridiculous." I tried to tell him that the reason I was hoping he could delay the test is because I thought math was important and I wanted to spend the time on it that it deserved. He laughed in my face. I couldn't believe it.

What is the narrator's attitude toward Mr. Smith? Rate it on the following two scales:

Clear attitude

Hidden attitude

Approval

Disapproval

Is Mr. Smith unreasonable? Place the narrator on the reliability scale:

Completely reliable

Totally unreliable

If you think the narrator is reliable, explain what makes him/her reliable. If you think the narrator is unreliable, what makes him/her unreliable?

What in the monologue are you sure is true?

If you don't accept the narrator's interpretation of the situation, what's yours?

→

(Smith & Wilhelm, 2010)

3. John sure has had tough luck with women. First his wife leaves him for one of her co-workers. My wife and I spent lots of time with them, and neither of us saw it coming. In fact, they had just come back from a long vacation. Smiles were everywhere in the vacation photographs. But I guess no one can really know what's going on in somebody else's relationship. It took two years to get him to even consider going out again. And after a few false starts, he really seemed to find someone great. Joanne is smart and funny. I thought it was weird that they never went out on the weekend, but John didn't seem to mind. He sees his Little Brother—you know, the Big Brother/Big Sister deal—on Saturdays. His Little Brother usually has soccer or baseball or something during the day, so John takes him out to dinner. On Sundays he usually spends time with his mother or goes to some kind of sporting event. So I guess Joanne's schedule suited him. So what happens? He's at the game last week and runs into Joanne, who's with her four-year-old kid. She only sees the kid on weekends because she has a high-powered job and keeps late hours. But she never even told John about the boy, and they've been out about 10 times. Of course, John didn't mind. He loves kids, which is why he's doing the Big Brother thing. So after they run into each other, she calls him up and says, "Look, I need to keep my son separate from the other parts of my life. It gets too complicated otherwise." Then she drops the bombshell and says "So now that you know about him, I can't see you anymore." Cold. John is devastated. He told me that he would have been happy to become part of the boy's life or to stay away if that's what Joanne wanted. He's crushed. I bet it'll be another two years before he goes out with someone else. It's so sad. He's such a good guy. If I had a sister, he's just the kind of person I'd want for her.

What is the narrator's attitude toward John? Rate it on the following two scales:

Clear attitude

Hidden attitude

Approval

Disapproval

Has John had tough luck with women? Place the narrator on the reliability scale:

Completely reliable

Totally unreliable

If you think the narrator is reliable, explain what makes him/her reliable. If you think the narrator is unreliable, what makes him/her unreliable?

What in the monologue are you sure is true?

If you don't accept the narrator's interpretation of the situation, what's yours?

4. I have to admit, I'm baffled by Gloria's behavior. She refuses to go out on a second date with me. I'm willing to go out again and I'm the one who had to put up with all of the bad stuff on the first date. In the first place, she made me wait three minutes from the time I arrived at her house until the time she was ready to leave. I just hate being late and I had calculated exactly how long it would take us to get to the restaurant on time for our reservation. Instead we arrive 45 seconds late. I was humiliated. Good thing I built some extra time into the schedule or it would have been worse. And then when we split the check she calculated her portion by adding 15% to the cost of her food. Everyone knows that sales tax is 6% so she should have added 21%. And I didn't even complain about how long it took her to get the difference out of her purse. You'd think she would be happy to find someone so considerate.

What is the narrator's attitude toward Gloria? Rate it on the following two scales:

Clear attitude

Hidden attitude

Approval

Disapproval

Is the narrator considerate? Place the narrator on the reliability scale:

Completely reliable

Totally unreliable

If you think the narrator is reliable, explain what makes him/her reliable. If you think the narrator is unreliable, what makes him/her unreliable?

What in the monologue are you sure is true?

If you don't accept the narrator's interpretation of the situation, what's yours?

5. In tough times like these, the only way to get ahead is to do whatever it takes. That's why I'm such a great asset to the company. My job is government relations. I take care of government officials to make sure that they don't get in the way of what the company wants to do. So I reach out to those officials whenever the company is making new plans. And when I reach out, I always have some money in my hand, if you know what I mean. My strategy always worked when the old mayor was in office, except that one time when I had to put money together with some photos that the mayor didn't want his wife to see. But things are changing. The new mayor ran on a platform of cleaning up corruption. All of the people she brought in with her have the reputation of being do-gooders. I've talked with people who have worked with the new mayor, and they say she's serious about it. All that means to me is that I'm going to have to up the ante. Everyone has a price. We have a big expansion coming up and we need the support of the mayor's office. So money is no object. But I'm going to have to do some creative bookkeeping to get the money I need. People at the company think all I do is persuade officials that our plans will benefit the city. Yeah, right. None of them know that the office equipment I put in for really went to bribes. But this is going to cost more. I may have to use the money I get under the table from the contractor I promised the construction bid to. But it'll be worth it. An investment in the future.

What is the narrator's attitude toward himself? Rate it on the following two scales:

Clear attitude

Hidden attitude

Approval

Disapproval

Is the narrator an asset to the company? Place the narrator on the reliability scale:

Completely reliable

Totally unreliable

If you think the narrator is reliable, explain what makes him/her reliable. If you think the narrator is unreliable, what makes him/her unreliable?

What in the monologue are you sure is true?

If you don't accept the narrator's interpretation of the situation, what's yours?

6. My dad is the best dad ever. I mean, how many fathers quit their jobs just so they can be their kid's little league coach? My dad says he knows that selling the house and moving to an apartment will be hard on Mom and my two sisters, but he's willing to make the sacrifice because he thinks I'm going to be great some day. Even though I'm the smallest kid in our league, I'm one of the best. At least that's what Dad says. And he doesn't trust anyone else to coach me. He even got into a fight when I made the traveling team and the league asked someone else to coach that team. They said something about pressure and that he should remember we're only 11. But my dad says this is the age when the great ones start. That's another reason we moved. He doesn't want me hanging around with losers who just play the game and don't take it seriously. Me and my dad take it seriously, though. We work at least three hours a day on my hitting, even when I'm sick. Even in the off season. I used to play soccer and I like that, too, but my dad says he wants me to be dedicated. He never played soccer because after all, it's not even an American game. I miss it sometimes, mostly because I could see my friends when we played. Nobody else practices all the time like me. But I'll have a leg up on them next season, that's for sure. At least that's what Dad says.

What is the narrator's attitude toward his dad? Rate it on the following two scales:

Clear attitude

Hidden attitude

Approval

Disapproval

Is the narrator's dad the best dad ever? Place the narrator on the reliability scale:

Completely reliable

Totally unreliable

If you think the narrator is reliable, explain what makes him/her reliable. If you think the narrator is unreliable, what makes him/her unreliable?

What in the monologue are you sure is true?

If you don't accept the narrator's interpretation of the situation, what's yours?

Retelling a Familiar Tale—Group Text Reformulation

The Retelling of a Familiar Tale exercise as outlined in Smith and Wilhelm (2010) will introduce how omniscience can still be limited and how the author's choice of narrative perspective affects the overall story. This will transition students into a group text creation assignment.

As a group, students will analyze a commonly known fairy tale written in the third person omniscient and perform a POV tracking sheet. Then, each student will pick a different character involved in the story and retell the story from that character's point of view. Lastly, the group will analyze the new narrator using the POV tracking sheets. Students will write what POV scales stayed the same and which ones differed in their reading journals for that day.

Expectations

Students will...

- Create two POV tracking sheets, make insightful judgments about narrative perspective, and use textual support to back up choices.
- Choose a conducive style to retell the fable. Style should help convey choice of narrative perspective change.
- Maintain some fidelity to original story. Creativity is welcome, but main truths should be distinguished and creatively stretched or omitted.
- Creatively tell their reformulation using descriptive language.
- Reflect on the following in RRJ: Reflect on which truths stayed the same between your stories amongst your group. Then, reflect on what facts were omitted and stretched amongst your fables. Lastly, rank your stories from the most reliable to most questionable. Write a summary of your reflections in your reader response journal.

Retelling a Familiar Tale

(From Smith and Wilhelm's *Fresh Takes on Literary Elements*)

Authors can tell stories in many ways. One way to think about how the way a story is told affects the story and its meaning is to look at three different versions of a familiar story.

Version 1

Humpty Dumpty sat on a wall.
Humpty Dumpty had a great fall.
All the king's horses
And all the king's men,
Couldn't put Humpty together again.

Version 2

Humpty Dumpty sat on a wall, his thoughts racing. "You old fool. What's an egg like you doing on a wall in the first place? You always have to be the one to take a risk. You always have to be the one who defies the rules. You always have to be the one who pretends that being fragile as an egg is no big deal."

Humpty surveyed the landscape. He saw the king's men, sitting on their horses, waiting. Waiting for what? "For you to take a risk that will really get you scrambled, that's what," Humpty thought. He sighed. He asked himself whether the view was worth it, and as he looked at the fields below him, he told himself, "Yes." The wind started to blow. He wondered what the king's men would think if he just climbed down. "I'll never give them the satisfaction," he muttered.

But soon climbing down wasn't an option. Humpty felt himself tipping, then falling. As he fell, he thought that it hadn't been a bad life at all. At least not for an egg.

Version 3

Humpty Dumpty sat on a wall, his thoughts racing. "You old fool, What's an egg like you doing on a wall I the first place? You always have to be the one to take a risk. You always have to be the one who defies the rules. You always have to be the one who pretends that being fragile as an egg is no big deal."

Humpty wasn't the only one whose mind was racing. For many of the king's men, the Humpty Dumpty detail was no big deal. They had seen splattered eggs before. They made jokes about past efforts to reassemble cracked eggs. But for Joshua Jones, this was the first time. He was nervous. And queasy. He thought about all of the training he had received, all of the wonderfully modern techniques that his teachers had taught for fixing cracked eggs. They convinced him that it was possible, at least in theory. But he knew that the classroom and the kingdom were different places. He might be called upon to put what he learned into practice. He might be the one to finally succeed in putting an egg back together. And if he did, well, then his name would be celebrated throughout the world. He'd be as famous as the

Dumpty family themselves. Joshua looked up. He saw Humpty teeter and then fall. His heart went out to the great egg. "He must be so frightened. He must be so disappointed to have it end this way."

The splatter echoed throughout the kingdom. People rushed out of their houses to see what had made such a great noise. They saw the broken egg and were filled with concern. They heard the clattering of hooves as the king's men raced to repair Humpty. Joshua was among them. His queasiness was over. As he raced to the egg, he was certain. He would be the one. He would be the one.

But alas, the king's men couldn't repair the great egg. The damage was too great. Joshua saw the determination on the other men's faces. He saw the care they gave to their efforts. He saw himself rushed to the front to try some of the techniques he had learned. But nothing worked. The king's horses and king's men stood defeated. They couldn't put Humpty back together.

Thinking about all three stories, rank the following statements from the one you're surest is true (1) to the one you're least sure is true (8).

_____ Humpty sat on a wall.

_____ The view was worth the risks.

_____ The king's men exercised great care as they tried to put Humpty back together.

_____ Humpty was frightened as he sat on the wall.

_____ Joshua had learned wonderfully modern techniques for putting eggs back together.

_____ People who rushed out were full of concern.

_____ The Dumpty family was famous.

_____ Humpty's life hadn't been a bad one.

(Smith & Wilhelm, 2010)

Retelling a Familiar Tale—Group Text Reformulation

In your groups, you will be analyzing the narrative perspective of a commonly known fable or tale. Then, you will retell the tale in a different narrative perspective highlighting one character's point of view. For example, if you are using "Cinderella", you could retell the story from one of the ugly stepsisters or maybe Cinderella's father.

- Choose a tale or fable from the list below. Pick up a copy of the fable from the fable folder.
 - "Jack and the Bean Stalk"
 - "The Three Little Pigs"
 - "Snow White and the Seven Dwarves"
 - "Little Red Riding Hood"
 - "Sleeping Beauty"
 - "Cinderella"
 - "Hansel and Gretel"
 - "Emperor's New Clothes"
 - "Goldilocks and the Three Bears"



- Analyze the narrative perspective using your POV tracking chart. While there are no right answers, be sure to justify your choices with textual examples.
- Amongst your group, discuss which character's point of view you are assuming. Each group should have different points of view for the same story. If you have more group members than

characters in your fable, you may create a new character. For example, if using "Hansel and Gretel", and the old lady, Hansel, Gretel, and the woodcutter were taken or did not interest you, you could create a new character. For instance, your character could be the old lady's neighbor who constantly complains of pests drawn to the old lady's candy-constructed house and constant chatter of children. Be creative!

- Write your new fable. You may choose the style of your text—it could be a poem, talk show interview, short story, newspaper article, etc. Be creative, but stay somewhat

true to the original story line and characters. (For example, don't make Cinderella a 40 year old man in a punk rock band.) This is an informal piece of creative writing. You will not be counted off for grammar, spelling, or punctuation.

- Document the changes of narrative perspective by creating a new POV tracking chart for your piece. Make sure you justify your choices with textual examples.
- Share your new fables with your group. Reflect on what truths stayed the same between your stories. Then, reflect on what facts were omitted and stretched amongst your fables. Lastly, rank your stories from the most reliable to most questionable. Write a summary of your reflections in your reader response journal.

Grading

| | |
|---------------------------------|---------------|
| POV tracking chart for fable | 10 Pts |
| New Fable Reformulation | 25 Pts |
| POV tracking chat for new fable | 10 Pts |
| TOTAL | 35 Pts |

POV Tracking Chart Rubric (for old fable and new fable)

| | 10 | 8 | 6 | 4 | 2 |
|-------------------|---|--|--|--|---|
| Completion | All 7 scales completed with reasoning; complete enough to convey meaning. | 6 scales completed with reasoning; OR all 7 scales completed with reasoning but not complete enough to convey relevant meaning. | 5 Scales completed with reasoning; OR all 6 scales completed with reasoning but not complete enough to convey relevant meaning. | 4 Scales completed with reasoning; OR all 5 scales completed with reasoning but not complete enough to convey relevant meaning. | Less than 4 scales complete; OR 4 scales complete with reasoning but not complete enough to convey relevant meaning. |
| Content | Included insightful and relevant reasoning behind choice. | Included thoughtful reasoning behind choice, but not as complex as a 10. | Included somewhat relevant reasoning behind choice, but not very thoughtful. | Reasoning mostly irrelevant, not insightful. | Completely irrelevant reasoning, if any given. |
| Support | Frequently cites text to support choice. Textual citation very relevant. | Sometimes cites text to support choice. Textual citation somewhat relevant. | Rarely cites text to support choice. Textual citation somewhat relevant. | Never cites text to support choice. Paraphrases parts. Hardly relevant. | No text citation or paraphrasing of text. Reasoning based on personal experience. |

Text Reformulation Rubric—Group Reformulation

| | 25 | 20 | 15 | 10 | 5 |
|------------------------------|--|--|--|--|--|
| Style and Content | Style highlights narrative perspective of character; includes vivid detail of new perspective | Style highlights narrative perspective; however includes less detail | Style somewhat hinders new narrative perspective; includes some detail, but perspective isn't conveyed clearly. | Style choice hinders narrative perspective; includes little detail. Perspective isn't conveyed at all. | Style choice is irrelevant to display narrative perspective and completely hinders any meaning. |
| Fidelity | Reformulation is relevant and plausible according to original story, but creatively retold from a different POV. | Reformulation is relevant and somewhat plausible. Some bending of the truth is gratuitous, but is well defended. | Reformulation is relevant, but some facts veer away from the original plot. Choice is not well defended. | Reformulation is mostly irrelevant, most facts veer away from the original plot; choice is not well defended. | Reformulation is completely irrelevant; does not show any semblance of original plot; choice is not defended at all. |
| Creativity and Effort | Observable creative effort through colorful language, insightful character analysis. | Observable creative effort. Used thoughtful character analysis. Uses descriptive language, but not as colorful as warranting a 25. | Some observable creative effort. Thoughts about character analysis present, but not as pronounced. Language not incredibly descriptive. Uses basic adjectives. | Little observable creative effort. Little thought about character analysis. Little to no descriptive language. | No observable effort. No thought about character analysis. Uses basic words. |
| Timeliness | Turned in on time. | Turned in a day late. | Turned in two days late. | Turned in three days late. | Turned in more than a week late. |

“Nighthawks” Comic Activity

Students will look at narrative perspective by analyzing Edward Hopper’s “Nighthawks.” Students will fill in quotes that demonstrate different perspectives from the shop keeper, single man, couple, and an omniscient point of view. This illustrates how a singular event can harbor multiple perspectives.

Expectations:

Students will...

- Create four different narrative perspectives using relevant dialogue according to the picture.
- Choose one of the perspectives and defend his/her choice of narrative perspective.

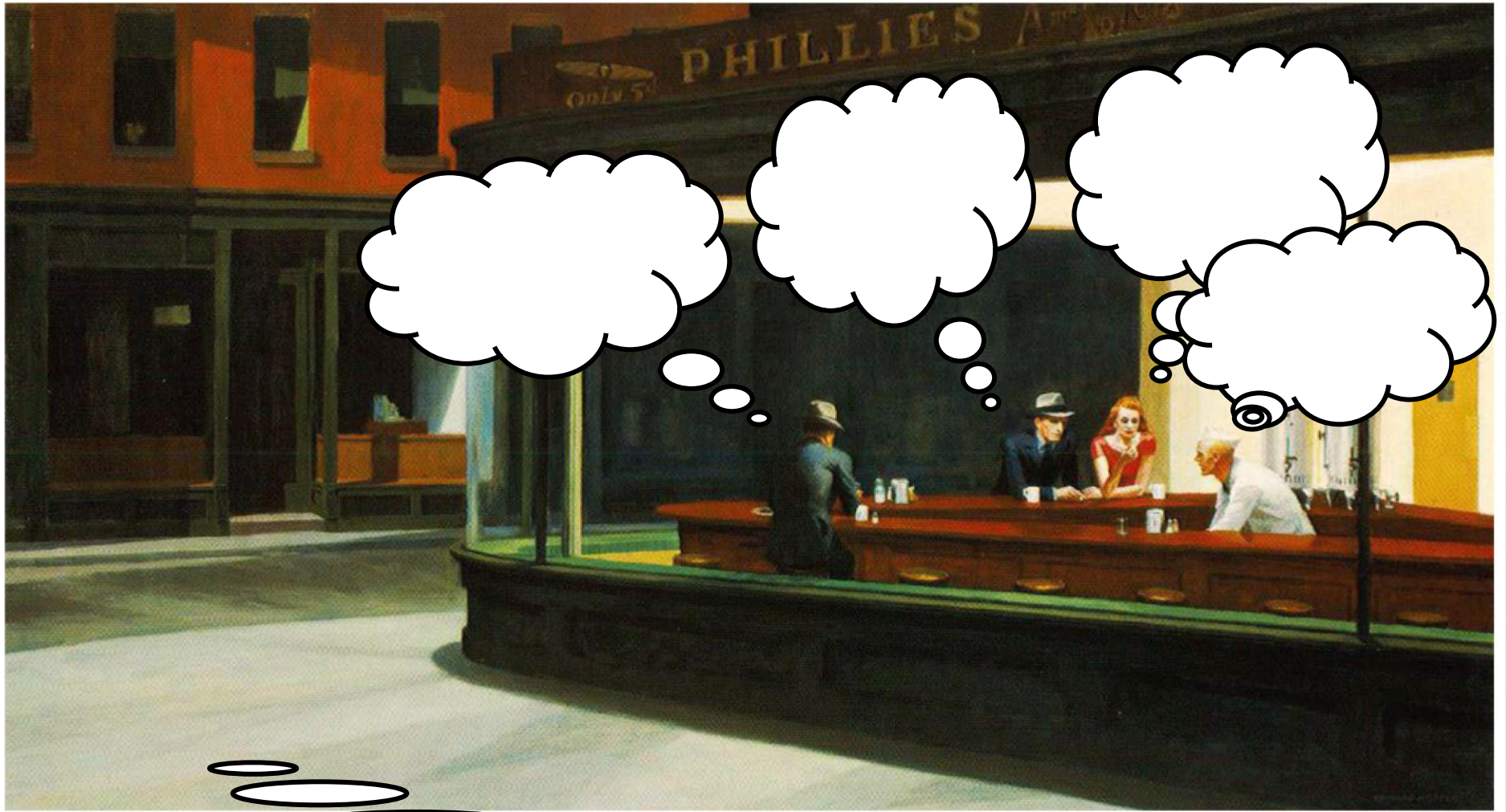
“Nighthawks” Rubric

| | 10 | 8 | 6 | 4 | 2 |
|------------------------------|---|---|--|---|---|
| Completion | All four perspective quotes are complete enough to convey meaning. | Three perspective quotes are complete enough to convey meaning; OR four quotes are complete, but not enough to convey meaning. | Two perspective quotes are complete enough to convey meaning; OR three quotes are complete, but not enough to convey meaning. | Only one perspective quote is complete enough to convey meaning; OR two quotes are complete, but not enough to convey meaning. | One perspective quote is complete, but not enough to convey meaning. |
| Fidelity | Quotes are relevant and plausible according to picture, but creatively retold from a different POV. | Quotes are relevant and somewhat plausible. Some bending of the truth is gratuitous, but is well defended. | Quotes are relevant, but some facts veer away from the original picture. Choice is not well defended. | Quotes are mostly irrelevant, most facts veer away from the original picture; choice is not well defended. | Quotes are completely irrelevant; does not show any semblance of original picture; choice is not defended at all. |
| Creativity and Effort | Observable creative effort through colorful language, insightful character analysis. | Observable creative effort. Used thoughtful character analysis. Uses descriptive language, but not as colorful as warranting a 25. | Some observable creative effort. Thoughts about character analysis present, but not as pronounced. Language not incredibly descriptive. Uses basic adjectives. | Little observable creative effort. Little thought about character analysis. Little to no descriptive language. | No observable effort. No thought about character analysis. Uses basic words. |
| Content | Included insightful and relevant reasoning behind choice. | Included thoughtful reasoning behind choice, but not as complex as a 10. | Included somewhat relevant reasoning behind choice, but not very thoughtful. | Reasoning mostly irrelevant, not insightful. | Completely irrelevant reasoning, if any given. |
| Timeliness | Turned in on time. | Turned in a day late. | Turned in two days late. | Turned in three days late. | Turned in more than a week late. |

NIGHTHAWKS

Painting by Edward Hopper

Text by: _____



Omniscient Point of View:

CULMINATING TEXT

Individual text Reformulation

Students will synthesize their knowledge of narrative perspective over the unit by recreating a text read during the unit in a different narrative perspective.

Expectations

Students will ...

- perform a POV tracking sheet of the text they are using,
- Make deliberate choices in narrative perspective and document them on a new POV tracking sheet,
- Creatively recreate a text using a style of their choosing,
- Compare/Contrast with other students who used the same text,
- Reflect on how their perspectives were different and why,
- and write a new definition of perspective in their own words.

Evaluation

- POV Tracking Sheets = 10 Points each (20Pts.)
- Text Reformulation = 50 Points
- Reflection Essay=30 Points

Individual Text Reformulation Project

In this unit, you have learned to analyze narrative perspective. Just like the fable reformulation, you will be asked to reformulate a text using a different narrative perspective. You will choose a text we have read this semester and pick a new character's perspective to feature.

- Choose a text from the list below.
 - “A&P” by John Updike
 - “Scarlet Ibis” by James Hurst
 - “Love Song” by Dorothy Parker
 - “Story of an Hour” by Kate Chopin
 - “Mother to Son” by Langston Hughes
 - A selection from *To Kill a Mockingbird* by Harper Lee
- Analyze the narrative perspective using your POV tracking chart. While there are no right answers, be sure to justify your choices with textual examples.
- Choose a character to feature in your reformulation. Make deliberate choices in narrative perspective **before** you write. Create a new POV tracking chart as a method to plan out your changes. Be sure to write your justification down.



Grading

| | |
|---------------------------------|------------|
| POV Tracking Chart for Original | 10 Pts |
| POV Planning Tracking Chart | 10 Pts |
| New Reformulation | 50 Pts |
| In class-Reflection Essay | 30 Pts. |
| TOTAL | 100 |

- Write your reformulation. You may choose the style of your text—it could be a poem, talk show interview, short story, newspaper article, etc. Be creative, but stay somewhat true to the original story line and characters. (For example, don't make Scout secretly Santa Claus who lives in the North Pole with elves.) **This is a *formal* piece of creative writing. You are expected to use standard grammar, spelling, and punctuation.**

- You will present your new text at the end of the unit. During the presentation, note the similarities and differences between other students' pieces that used the same original text you did.
- You will be asked to write an in-class reflection essay. You will be asked to:
 - Compare/Contrast with other students who used the same text,
 - Reflect on how their perspectives were different and why,
 - Write a new definition of perspective in your own words.

POV Tracking Sheet Rubric

| | 10 | 8 | 6 | 4 | 2 |
|-------------------|---|--|--|--|---|
| Completion | All 7 scales completed with reasoning; complete enough to convey meaning. | 6 scales completed with reasoning; OR all 7 scales completed with reasoning but not complete enough to convey relevant meaning. | 5 Scales completed with reasoning; OR all 6 scales completed with reasoning but not complete enough to convey relevant meaning. | 4 Scales completed with reasoning; OR all 5 scales completed with reasoning but not complete enough to convey relevant meaning. | Less than 4 scales complete; OR 4 scales complete with reasoning but not complete enough to convey relevant meaning. |
| Content | Included insightful and relevant reasoning behind choice. | Included thoughtful reasoning behind choice, but not as complex as a 10. | Included somewhat relevant reasoning behind choice, but not very thoughtful. | Reasoning mostly irrelevant, not insightful. | Completely irrelevant reasoning, if any given. |
| Support | Frequently cites text to support choice. Textual citation very relevant. | Sometimes cites text to support choice. Textual citation somewhat relevant. | Rarely cites text to support choice. Textual citation somewhat relevant. | Never cites text to support choice. Paraphrases parts. Hardly relevant. | No text citation or paraphrasing of text. Reasoning based on personal experience. |

Individual Text Reformulation Rubric

| | 50 | 40 | 30 | 20 | 10 |
|---------------------------------------|--|--|--|--|--|
| Style and Content | Style highlights narrative perspective of character; includes vivid detail of new perspective | Style highlights narrative perspective; however includes less detail | Style somewhat hinders new narrative perspective; includes some detail, but perspective isn't conveyed clearly. | Style choice hinders narrative perspective; includes little detail. Perspective isn't conveyed at all. | Style choice is irrelevant to display narrative perspective and completely hinders any meaning. |
| Fidelity | Reformulation is relevant and plausible according to original story, but creatively retold from a different POV. | Reformulation is relevant and somewhat plausible. Some bending of the truth is gratuitous, but is well defended. | Reformulation is relevant, but some facts veer away from the original plot. Choice is not well defended. | Reformulation is mostly irrelevant, most facts veer away from the original plot; choice is not well defended. | Reformulation is completely irrelevant; does not show any semblance of original plot; choice is not defended at all. |
| Creativity and Effort | Observable creative effort through colorful language, insightful character analysis. | Observable creative effort. Used thoughtful character analysis. Uses descriptive language, but not as colorful as warranting a 25. | Some observable creative effort. Thoughts about character analysis present, but not as pronounced. Language not incredibly descriptive. Uses basic adjectives. | Little observable creative effort. Little thought about character analysis. Little to no descriptive language. | No observable effort. No thought about character analysis. Uses basic words. |
| Timeliness | Turned in on time. | Turned in a day late. | Turned in two days late. | Turned in three days late. | Turned in more than a week late. |
| Grammar, Spelling, Punctuation | A few (3 or less) errors. Evidence of revision. | 4-5 errors. Still some evidence of revision. | 6-8 errors. Little evidence of revision. | 10 errors. No evidence of revision. | 10+ errors. No evidence of revision. |

In-Class Essay

| | 30 | 25 | 20 | 15 | 10 |
|--------------------------|---|--|---|--|---|
| Content | Included comparison/contrast, reflection on differing perspective, and definition to a degree which conveys meaning. | Included comparison/contrast, reflection on differing perspective, and definition to but not to a degree that conveys meaning. | Missing one component. | Missing two components, OR , missing one component, but included criteria not written to a degree that conveys meaning. | Missing all three components; content is irrelevant, OR , missing two components, but included criteria does not convey meaning. |
| Reflection | Shows insightful understanding and appreciation about differences of perspectives amongst classmates. (Mirror, Telescope) | Shows a thoughtful understanding and appreciation, but not to the degree that warrants a 30. (Mirror, some telescope.) | Focuses mostly on personal understanding and appreciation of perspective, but mentions other student work. (Mirror, little telescope) | Focuses on personal understanding and appreciation of perspective. Doesn't involve other student work. (Mirror, no telescope) | Limited understanding based only on personal experiences, or experiences are irrelevant to topic. (Little mirror) |
| Definition | Makes insightful connections; synthesizes new ideas about narrative perspective. | Makes thoughtful connections; includes new ideas about perspective, but not to the synthesis warranting a 30. | Makes informed connections; includes some new ideas about perspective, but mostly gives a generic understanding. | Makes somewhat supported judgments; some evidence of using new ideas, but on a surface level. | Makes unsupported judgments; no evidence of using new ideas to create a definition |
| Clarity/Structure | Complex ideas clearly and concretely stated and supported; Great essay structure. | Thoughtful ideas concretely stated; meaning is conveyed; structure is good; some support. | Ideas are stated, however in a few instances unclear. Some semblance of structure. Little support. | Meaning is ambiguous due to lack of essay and paragraph structure. No support. | Meaning totally obscured by lack of structure. No support. No structure. |

Unit Calendar

Kette 69

| | | | | | |
|---------------|---|--|--|---|---|
| Week 1 | D1 BW: Quote analysis Activity: “Walking in Someone Else’s Shoes” (Intro Activity) End: Reflection Sheet 1 <i>No Homework</i> | D2 BW: Reflection 1 Question Activity: “Walking in Someone Else’s Shoes” Day 2 End: Reflection Sheet 2 <i>Homework: Finish Reflection sheet 2</i> | D3 BW: RRJ based on own experience with perception. Activity: Pre-reading <i>TKAMB</i> (Anticipation Guide) End: Unit Overview Briefing <i>No homework</i> | D4 BW: Grammar based on colloquialisms in <i>TKAMB</i> Activity: Read ch. 1-2 of <i>TKAMB</i> out loud (bookmarks); review roles and objectives for lit circles End: RRJ Entry <i>Homework: Read chapters 3-5</i> | D5 BW: Vocab from <i>TKAMB</i> Activity: Initial character analysis of Scout (review) End: Discuss how retelling a story from the past may distort truth. <i>Homework: 3-5 due Mon; RRJ</i> |
| Week 2 | D6 BW: POV question about <i>TKAMB</i> Activity: Lit Circle Session 1 End: RRJ Reflection; Peer Evaluation <i>Homework: TKAMB read 5-8 by Thurs.</i> | D7 BW: Quest. on reliable narrators. Activity: Using Drama Day 1 End: Class discussion <i>No homework.</i> | D8 BW: “Mirror” persp. Question Activity: Using Drama Day 2; Diary Entry in RRJ End: Class discussion <i>Homework: Read Smith and Wilhelm handout by Fri.</i> | D9 BW: “Microscope” Question Activity: Lit Circle 2 End: RRJ Reflection; Peer Evaluation <i>Homework: TKAMB ch. 9-11 by Mon.</i> | D10 BW: Vocab from <i>TKAMB</i> Activity: Smith and Wilhelm handout jigsaw and poster creation End: RRJ—think of examples using POV scales |
| Week 3 | D11 BW: Grammar related to <i>TKAMB</i> Activity: Lit Circle Session 3 End: RRJ Reflection; Peer Evaluation <i>Homework: TKAMB Ch. 12-16 by Fri.</i> | D12 BW: “Mirror” quest. On narr. Activity: “Rating Reliability” End: Discussion/RRJ | D13 BW: Contempt BW Activity: Pre-Reading “A&P” Probable Passage (15 min) Reading (Say Something) (15 Min) End: RRJ <i>HW: Finish “A&P”/RRJ aftr Rding.</i> | D14 BW: Sammy/Attitude question Activity: “A&P” After Reading/POV Scales as a class End: Discussion/RRJ | D15 BW: Vocab from <i>TKAMB</i> Activity: Lit Circle Session 4 End: RRJ Reflection; Peer Evaluation <i>HW: TKAMB Ch. 17-20 by Mon.</i> |
| Week 4 | D16 BW: Grammar related to <i>TKAMB</i> Activity: Lit Circle Session 5 End: RRJ Reflection; Peer Evaluation <i>Homework: TKAMB Ch. 21-26 by Fri..</i> | D17 BW: “Mirror” question; 1 event, different stories Activity: “Nighthawks” Comic Activity End: Discussion/RRJ | D18 BW: Familiar Tale Handout Activity: Group txt reformulation End: RRJ/Reflection/Discussion | D19 BW: How do other people’s perceptions influence truth? Activity: Group txt reformulation/Present Cul. Text assignment End: | D20 BW: Vocab from <i>TKAMB</i> Activity: Lit Circle Session 6 (15) min. “Love Song” poem pre-reading (15 Min) Tea Party End: RRJ <i>Hw: Finish TKAMB by Tues</i> |
| Week 5 | D21 BW: Narrator humor hinder truth? Activity: “Love Song” During Reading: Think-Aloud End: RRJ POV Tracking Chart | D22 BW: <i>TKAMB</i> Survey—like/dislike favorite part Activity: Lit Circle Session 7 End: RRJ Reflection; Peer Evaluation | D23 BW: What does the color “red” provoke for you? Activity: Pre-Read: Anticipation Guide“Scarlet Ibis” During Reading: Annotation End: RRJ | D24 BW: “Telescope” question Activity: “Scarlet Ibis” /Work on text reformulation End: RRJ POV Tracking Chart “Ibis” | D25 BW: How does culture impact perspective? Activity: Pre-Read: “From Mother to Son”/Text Reformulation Draft Due End: Tracking Chart/Other meaningful reflection RRJ |
| Week 6 | D26 BW: Activity: Work on Text Reformulations in Class/ Peer Draft Evaluation/Catch Up Day End: | D27 BW: How can omniscience still be limited? Examples? Activity: “Story of an Hour” Pre-Read Anticipation Guide/During Reading—Say Something End: POV Tracking Chart | D28 BW: How has your definition of perception changed over the past few weeks? Activity: Student-led discussion on definition of perception. End: Questions/Concerns about Reformulations | D29 Text Reformulations Due-- Presentations | D30 Text Reformulations-- Presentations Con’t Reflection In-Class Essay |

Introductory Lesson Plan

Lesson Title: Walking in Someone Else's Shoes

Date/Sequence/Duration: 2 Class Sessions/50 minutes/Day 1-2

1. Lesson Overview:

Students will begin to creatively and analytically examine point of view and perspective through imagining characteristics of the owners of several pairs of shoes. Each group will have one shoe and each group member will independently imagine the shoe's owner and fill out Shoe Owner's Character Sketch graphic organizer. Then, as a group each student will discuss his or her shoe's owner using the "Save the Last Word for Me" strategy (Mandell, 2007).

At the beginning of the second day, students will discuss the similarities and differences of their group member's shoe owner. Students will discuss how their prior experiences help them connect attributes of a shoe to their perception of the owner and how their group members' perceptions differ despite using the same shoe. Students will reflect on how a narrator's attitude could impact how the story is told through reflection sheets. In groups, students will come up with examples of how an attitude can alter the truth of some content.

2. Lesson Rationale: Prior experiences and knowledge help mould perspective. Students can connect use this background knowledge of how perceptions creates perspective and how a singular event or object can be viewed from multiple perspectives.

3. Lesson Objectives:

Upon successful completion of the lesson, students will be able to:

- Analyze an object and create a character sketch according to physical characteristics of the object using descriptive adjectives.
- Connect narrative perspective with narrator's attitude and prior experiences through exploration of students' perceptions.
- Determine to what degree narrative perspective may affect how a story is told through finding examples in media or personal examples.

4. Sunshine State Standards:

- LA.910.1.7.2: Student will analyze the authors' purpose and/or perspective in a variety of text and understand how they affect meaning;
- LA.910.2.2.3: Student will organize information to show understanding or relationship among facts, ideas, and events;
- LA.910.3.3.1: Student will draft writing by analyzing language techniques of professional authors to establish personal style, demonstrating a command of language with confidence of expression.

5. Instructional Resources and Lesson Materials Needed:

- 5 very different pairs of shoes
- Shoe Owner Character Sketch Graphic Organizer
- Power Point presentation of the truth of shoe's owners

*Additional Materials for ESOL students if necessary

- Descriptive Adjectives Chart with Pictures

6. Lesson Sequence (include approximate times for each segment):

- **Day 1: Introduction/Lead-in/ Focus--10 minutes:**

Students will be given a quick write for bellwork. They will be given a quote from *To Kill a Mockingbird* that states, "You never really understand a person until you consider things from his point of view...until you climb into his skin and walk around in it." They will be given the prompt: "What does Atticus mean by this? What does he mean by point of view?" Students will discuss as a group, then share with the class.

- **Day 1: Explicit Instruction—30minutes :**

- **Character Sketch: 30 minutes**
- *What:* Shoe Character Sketch: Students will complete a character sketch using a graphic organizer to think about the shoe's owner.
- *Why:* Perceptions help gain perspective. Students will creatively imagine their shoe's owner, which will help students on the next leg of the lesson.
- *How:* (5-10 Min) I will take an extra shoe and show students how to fill out the graphic organizer.
- *Guided Practice:* (5 Min)Then, student volunteers will help fill out more of the questions.
- *Feedback:* Through verbal comments and observation through guided practice.
- *Independent Practice:* (15 Min) Students will work independently to create their own character sketches. Later, they will share with their groups.

- **Day 1: Reflection—10 Minutes:**

- Students will complete reflection sheet 1. Students will compare/contrast, identify why their perspectives are different. I will read instructions and model.

- **Day 2: Intro—10 minutes:**

- Students will discuss their reflections from the day before in groups. Class will discuss

- **Day 2: Explicit Instruction—30 Minutes:**

- **The Truth behind the Shoes: 30 Minutes**
- *What?* Students will be shown a PowerPoint presentation describing the attributes of the actual shoe's owner.
- *Why?* Students will see how their perceptions were correct/incorrect. This activity will demonstrate the relationship of truth with perceptions while also showing how more information changes perspectives.
- *How?* Each group will choose one sketch to share with the class. The student will share the sketch. Then, I will reveal the "TRUTH" behind the shoe's owner. This will be repeated until all of the shoes owner's have been revealed. Later, students will complete Reflection Sheet 2 asking them to compare and contrast their character

with the actual owner, write what was most shocking, and reflect on what they learned about perspective.

- *Guided Practice:* I will read and model Reflection Sheet 2, then ask for student volunteers for hypothetical answers.
- *Feedback:* through verbal responses and observation.
- *Independent Practice: 10 min.* Students will complete Reflection Sheet 2.

*Adaptations for different levels of ESOL students if necessary

- Based on ESOL level, students will be paired up with someone from same L1 but advanced ESOL level, if possible.
- ESOL students may be placed with a partner, even during independent practice.

7. Assessment and Assessment Criteria:

- **See rubric on page 35**

*Adaptations for different levels of students if necessary

PP: Students will point to pictures and words describing shoe owner.

EP-SE: If student so chooses, he/she can actually draw the shoe's owner. SE—must write basic words describing shoe owner. Descriptive word requirement may be relaxed.

8. Lesson Plan Extensions and Modification Ideas

- Students could write an "I Am" poem expanding the character sketch.
- Students can find conflicting news articles that take two different attitudes toward the same event.
- Sole Attitude: Different Perspectives. Students will take the stance of one of the stakeholders in the shoe situation—either the shoe itself, the owner, owner's dog, owner's neighbor, the sock, the shoe strings, etc. Then, the students will form a positive, neutral, or negative opinion against another stakeholder in the shoe situation. Then, students will describe the attitude in a vivid description.

Lesson Plan for One Week (Days 6-10)

Lesson Title: Literature Circle

Week 2, Day 6

Duration: One Class Period (50 Minutes)

1. Lesson Overview:

Students will explore the narrative perspective and other insights of Harper Lee's *To Kill a Mockingbird* through seven literature circles conducted throughout the unit. Students will be asked to focus on the narrative perspective; however other insights and reflections are welcome and encouraged. Guidelines and templates have been graciously borrowed from Jim Burke (2001).

While this is the first session of the unit, the students have been in literature circles since the beginning of the year and do not need explicit instruction on how to conduct a successful literature circle session, just a helpful review. Moreover, students just completed a unit on characterization and do not need explicit instruction on analyzing characterization. Also, students will be regrouped for the new unit according to interest inventory, learning styles, and special needs.

In this session, students will be asked to discuss what they read in *TKAMB* at home and discuss Scout's characterization (review) and how it applies to the perspective given in *TKAMB*.

2. Lesson Rationale:

Using literature circles allows students to collaboratively analyze aspects they find important in texts. Literature circles give students a sense of ownership and security. In this literature circle, students are at the beginning of analyzing narrative perspective. As of now, students are looking at how character traits may impact your perception on the world. Students will look back to the text to find examples.

3. Lesson Objectives:

Students will be able to:

- Demonstrate appropriate literature circle behavior (including coming prepared, meaningfully contributes, satisfies roles and responsibilities) through peer evaluation.
- Respond to author's literary style and complex ideas in LC notes.
- Make insightful judgments about purpose, content, or relationships in LC notes.
- Integrate insightful understanding and appreciation using personal experience and expanding upon it on a wider level in LC notes.
- Apply concepts of narrative perspective to the analysis of *To Kill a Mockingbird*.

4. Sunshine State Standards

- LA.910.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging texts;

- LA.910.2.2.4 The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining);
- LA.910.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g. previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection.

5. Instructional Materials and Resources:

- Copies of Harper Lee's *To Kill a Mockingbird* (1960)
- Lit Circle Overview Handout
- 4-5 Lit Circle Peer Evaluation Sheets Per Person
- Copy of Rubrics
- LC Note Folders

Additional ESOL Materials: TKAMB in L1 if possible. Vocabulary chart for tough words in the chapters read.

6. Lesson Sequence

- **Introduction/Lead-in/Focus—Bellwork (10-13Minutes)**
 - Students will be given the following prompt to answer in their reading response journals: "Last week we talked about how perception can change your point of view during the 'Walking in Someone Else's Shoes' activity. We also completed an initial character analysis of Scout, the narrator of *TKAMB*. Think about a time when you perceived something incorrectly due to your beliefs or how you were brought up. Share that experience in three to five sentences. Be prepared to discuss in your groups, then with the class."
 - Students will write for five minutes, and then share for three. The class discussion will be short, but meaningful.
 - Transition: "Remember your experience with misconceptions. Remember the discussion we had last week about how telling a story years before may distort the truth and Scout's character analysis. We're going to re-group our literature circles and I want you to keep this in mind while you are discussing today."
- **Explicit Teaching: (20-30 Minutes)**
 - *What:* LC Groups
 - *Why:* Students will analyze literary narrative perspective while complementing their own very different perspectives in this student-led group. This leads onto the activity planned tomorrow.
 - *How:* As this is the first day of the new unit, learning circles will be regrouped according to interest inventory. Groups will be 4-5 members each. Overview follows Jim Burke's (2001) learning circles concept. Students will choose their own roles between

discussion director, illuminator, illustrator, connector, word watcher, or summarizer and discuss.

- *Guided Practice:* I will pass out new unit's LC overview, peer review sheets, rubrics, and notes pages and review the responsibilities with students.
- *Feedback:* Students will rate themselves on peer review sheets. I will also look at the quality and content of LC notes.
- *Adaptations for ESOL:* PP-SE students will be paired with buddies who have the same L1 but at a higher language level, if possible. If not, students will be paired up with helpful students. I will allow PP-SE students to be the illustrator more than once if they so choose.
- **Reflection/Assessment (10-15 Min)**
 - Students will evaluate each LC member.
 - Students may write a summary of what they discussed in Reader Response Journal.

7. Assessment

- LC Notes (See Rubric and Overview)
- Peer Evaluation Form (See Form, Rubric, and Overview)

Lesson Title: Using Drama

Week 2, Day 7-8

Duration: Two Class Periods (50 Minutes Each)

1. Lesson Overview:

Students will perform a small role playing activity to concretely illustrate the first four scales outlined by Lancer (1981)—equal to author/separated from author, uninvolved/fully involved, omniscient/humanly limited, and completely reliable/totally unreliable. This activity was created by Michael W. Smith and Jeffery D. Wilhelm from their book, *Fresh Takes on Teaching Literary Elements* (2010).

2. Lesson Rationale:

Using an open ended drama allows students to explore topics of narrative perspective themselves and brainstorm exactly what makes a narrator reliable and note what truths they stretch compared to the truths they kept to themselves. The drama also uses a familiar situation. Seeking permission to do something fun contrary to parental worries is a situation that happens to teenagers.

3. Lesson Objectives:

Students will be able to:

- Examine and create criteria that make a narrator reliable.
- Rank the accuracy of accounts with varying levels of reliability.

- Compose a fictional diary entry based on a role used during the drama.
- Demonstrate appropriate group member behavior (including showing respect, staying true to character, and taking the role seriously).

4. Sunshine State Standards

- LA.910.1.7.2: The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning.
- LA.910.1.7.2: The student will analyze a variety of text structures and text features and explain their impact on meaning in text.

5. Instructional Materials and Resources

- Copies of overview, rubrics, and peer evaluation forms.
- Copies of scripted drama.

6. Lesson Sequence

- **DAY 1 Intro/Lead-in/Focus: Bellwork (10 Min)**—Prompt: "Have you ever wanted to get permission to do something or go somewhere, but have been apprehensive of your parents' response? If so, describe the situation and how you tried to convince them. If not, think of an example on a movie, in literature, or from a friend. Prepare to discuss in group and then with the class.
- **Explicit Instruction (25-35 Min Each Day)**
 - **What:** Using Drama (See handout for script)
 - **Why:** Using drama is an accessible way for students to begin to think about unreliable narrators. It is low-stress and fun.
 - **How:**
 - **Day 1**Debrief: (5-10 Min) Students will be briefed on the overview of what is going to happen. Instructions will be posted on the board or on a PowerPoint slide. "You are going to perform a small drama. You are going to be given a scripted situation. Pat's job is to try to convince Chris (parent) that going to a concert that is supposed to be 21+ is okay. Remember to be respectful, take the role seriously, and be true to your character, and HAVE FUN!"
 - Students pair up by 1's or 2's. The 1's will take the role of Pat (child). 2's will take the role of Chris (adult).
 - Students read script and perform drama (15 Minutes)
 - Debrief: (10 Minutes) After students perform the initial drama, class will be asked how many students received permission to go to the concert and who did not. Students who played Pat will be asked what information they used and what they left out. Then, students playing Chris will be asked the same question.
 - **DAY 2 (Intro: Review what information students used and left out from previous day...5-10 Min)**

- Drama #2: (10 Minutes) Then, students who played Pat will be divided up into different characters. 1's and 2's again. Half will stay Pat and the other half will be one of the other kids who planned on going to the concert.
- The first line will be Pat's starting with, "You can't believe what happened when I asked to go to the concert." Students who played Chris will be similarly divided. Half will stay Pat and the other half should play a good friend of the parent's. The first line of their drama will be Chris's, "You know how I was dreading being asked about going to the concert?"
- Then, in groups of four, each student will take the perspective of one of the characters just dramatized.
- Each student should write a diary entry in which they talk about what happened in the perspective of that character. (5-10 Min)
- Group Discussion: (10 Min) After five minutes of writing, group members should share their entries to their small groups. Then, they will identify what all of the stories have in common—what they are sure of what is true. Next, they will rank the diary entries from the one that is most accurate of what happened to the one that is most questionable.
- (10 Min) As a class, we'll discuss what makes a storyteller reliable. These criteria will carry onto discussing POV scales.
- **Guided Practice:** Students will be debriefed every step of the way with a PowerPoint slide outlining instructions as well as discussing instructions at every step. As a class, we will read the scripted situation. Then, I will model with a volunteer how to do the drama. Moreover, during the drama activity, I will walk around and jump in the drama to help students along.
- **Feedback:** Students will evaluate their peers. Also, I will provide verbal feedback as dramas are occurring. Moreover, students will write a reflection in their Reader Response Journals, offering me a chance to give feedback.
- **Adaptations for ESOL:**
 - PP-SE students will be paired with buddies during the dramatic activity. (Dramas lend themselves nicely to ESOL students!)

7. Assessment

- Peer Evaluations (See Form)
- Reader Response Journal (See RRJ Rubric)

8. Lesson Plan Extensions and Modifications

- Students could create their own similar situational dramas.



Lesson Title: Literature Circle Session 2**Week 2, Day 9****Duration: One Class Period (50 Minutes)**1. Lesson Overview:

Students will explore the narrative perspective and other insights of Harper Lee's *To Kill a Mockingbird* through seven literature circles conducted throughout the unit. Students will be asked to focus on the narrative perspective; however other insights and reflections are welcome and encouraged. Guidelines and templates have been graciously borrowed from Jim Burke (2001).

This session will follow similarly to the Literature Circle lesson plan for session one. However, the focus of today's lesson will be based on using the criteria of reliable narrators created the day before during the drama activity.

2. Lesson Rationale:

Using literature circles allows students to collaboratively analyze aspects they find important in texts. Literature circles give students a sense of ownership and security. In this literature circle, students are at the beginning of analyzing narrative perspective. As of now, students are looking at how character traits may impact your perception on the world. Students will look back to the text to find examples.

3. Lesson Objectives:

Students will be able to:

- Demonstrate appropriate literature circle behavior (including coming prepared, meaningfully contributes, satisfies roles and responsibilities) through peer evaluation.
- Respond to author's literary style and complex ideas in LC notes.
- Make insightful judgments about purpose, content, or relationships in LC notes.
- Integrate insightful understanding and appreciation using personal experience and expanding upon it on a wider level in LC notes.
- Apply concepts of narrative perspective to the analysis of *To Kill a Mockingbird*.

4. Sunshine State Standards

- LA.910.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging texts;
- LA.910.2.2.4 The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining);
- LA.910.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g. previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection.

5. Instructional Materials and Resources:

- Copies of Harper Lee's *To Kill a Mockingbird* (1960)
- Lit Circle Overview Handout
- 4-5 Lit Circle Peer Evaluation Sheets Per Person
- Copy of Rubrics
- LC Note Folders

Additional ESOL Materials: TKAMB in L1 if possible. Vocabulary chart for tough words in the chapters read.

6. Lesson Sequence

- **Introduction/Lead-in/Focus—Bellwork (10-13Minutes)**
 - Students will be given the following prompt to answer in their reading response journals: "Yesterday we discussed what makes a narrator reliable. Using those criteria, write down three ways Scout is a reliable narrator and three ways Scout is an unreliable narrator. Use textual examples. Be prepared to share in a group and as a class."
 - Students will write for five minutes, and then share for three. The class discussion will be short, but meaningful.
 - Transition: "Remember the criteria we created yesterday. Use your Bellwork brainstorm to guide your discussion today. Also remember to pick a new role!"
- **Explicit Teaching: (20-30 Minutes)**
 - *What:* LC Groups
 - *Why:* Students will analyze Scout's narrative reliability while complementing their own very different perspectives in this student-led group.
 - *How:* Students will choose their own roles between discussion director, illuminator, illustrator, connector, word watcher, or summarizer and discuss topics that interest them, as well as keeping with the overall theme of narrative unreliability.
 - *Guided Practice:* I will review the responsibilities with students and post the rules and expectations on the board or PowerPoint.
 - *Feedback:* Students will rate themselves on peer review sheets. I will also look at the quality and content of LC notes.
 - *Adaptations for ESOL:* PP-SE students will be paired with buddies who have the same L1 but at a higher language level, if possible. If not, students will be paired up with helpful students. I will allow PP-SE students to be the illustrator more than once if they so choose.
- **Reflection/Assessment (10-15 Min)**
 - Students will evaluate each LC member.
 - Students may write a summary of what they discussed in Reader Response Journal.

7. Assessment

- LC Notes (See Rubric and Overview)
- Peer Evaluation Form (See Form, Rubric, and Overview)

Lesson Title: Explicit Scales Instruction—Jigsaw and Poster**Week 2, Day 10****Duration: One Class Period (50 Minutes)****1. Lesson Overview:**

Now that students have some background knowledge on narrative perspective using previous experiences, a dramatic activity, and brainstorming criteria, students will become familiar with the explicit theoretical framework they will use for the rest of the unit. Today, students will synthesize Smith and Wilhelm's (2010) point of view scales, jigsaw the content, and create poster illustrating one of the scales. Students should have read Smith and Wilhelm pg. 113-119 previously for homework.

2. Lesson Rationale:

The Point of View scales are a critical component to the success of the lesson plan. It is important students are given this piece of explicit instruction to build on for the rest of the unit. To make it more tolerable and fun, students will jigsaw the content and create posters illustrating the scales.

3. Lesson Objectives:

Students will be able to:

- Summarize Smith and Wilhelm's point of view scales.
- Demonstrate point of view scales using examples from prior knowledge.

4. Sunshine State Standards

- LA.910.2.3 The student will organize information to show understanding or relationships among facts, ideas, and events
- LA .910.1.6.4 The student will categorize key vocabulary and identify salient features

5. Instructional Material and Resources

- Smith and Wilhelm's text pages 113-119 copies
- Markers
- Poster Paper

6. Lesson Sequence:

- **Intro: Bellwork (10 Min)**; in RRJ students will utilize any vocabulary strategy that helps them understand tough vocabulary in *TKAMB*. This may be, but not limited to, vocabulary trees, bookmarks, word across contexts, word scrolls, logographic cues, etc. (Beers, 2003). (Admittedly, this does not flow very well into my activity, but vocabulary instruction is necessary. Every Friday students will analyze new words from *TKAMB*.)

- **Explicit Teaching (30 Min)**

- *What:* Jigsaw and Posters
- *Why:* Jigsaws alleviate the stress of encountering the entire workload. Posters will be posted around the classroom to remind students of the framework throughout the unit.
- *How:*
 - Students will use their LC groups as their “home group”
 - Scales will be divided up into four parts:
 - Equal to Author/Separated from Author and Uninvolved/Fully Involved
 - Omniscient/Humanly Limited and Respect/Contempt
 - Completely Reliable/Totally Unreliable
 - Clear Attitude/Hidden Attitude and Approval/Disapproval
 - Each group gets a part and discusses the topic(s). Then, home group will make a poster outlining the important parts of the topic, uses illustrations, and brainstorms examples from prior knowledge.
 - Then, home group numbers off into 1-4. Each group will be dispersed amongst new groups (group 1, group 2, group 3, group 4), giving at least one subject area expert in each group.
 - Next, the posters will rotate around the room every 3 minutes while the “expert” discusses poster. New groups can help brainstorm more examples.
- *Guided Practice:* I will give explicit instruction to direct jigsaw. I will model a poster I made for reliability. I will also be walking around the room to ensure students understand what they are doing.
- *Feedback:* I will give verbal feedback.
- *Independent Practice:* Students will come up with more examples in RRJ for homework or with any remaining class time.
- *ESOL Modification:* PP-SE students will be paired with helpful buddies. I will supply a vocabulary reading guide for students who have trouble understanding the Smith and Wilhelm text selection.

7. Assessment

- This activity will count as a participation grade (ultimately 10% of grade). I will keep a roster and keep tallies next to the names of students who I observe:
 - Make Connections
 - Help other students
 - Volunteer in class
 - Include a great example of a POV scale
 - Help the group make the poster
- Students also are asked to find more examples in text using POV scales in their RRJ. (See RRJ Rubric)

Status

Scale # 4

Completely
Reliable

Totally
Unreliable

To Determine Reliability,

Consider:

Is the narrator:

- 1) ... to self interested to be reliable?
- 2) ... sufficiently experienced to be reliable?
- 3) ... sufficiently knowledgeable to be reliable?
- 4) ... sufficiently moral to be reliable?
- 5) ... sufficiently emotionally balanced to be reliable?

Examples: * may be added as with progresses *

Reliable Narrators

- "Thank You, Ma'am"
- Hughes

Unreliable Narrators

- "Love Song"
Dorothy Parker
- Holden Caulfield
The Eye
- Sammy "ASP"

STATUS

Lanser points out that when we determine the authority or status of a narrator, we do so by making a variety of considerations. We believe that the four most important of these considerations are reflected in the following continua:

Equal to author

Separated from author

Uninvolved

Fully involved

Omniscient

Humanly limited

Completely reliable

Totally unreliable

Let's look a bit more carefully at each.

The first paragraph of Tim O'Brien's "Where Have You Gone, Charming Billy?"¹ gives some sense of the complexity of the first continuum. Here are the first two sentences: "One by one, like sheep in a dream, they passed through the hedgerow, crossed quietly over a meadow and came down to the rice paddy. There they stopped." At the beginning of the story the narrator appears similar to the author.² The simile, after all, is something an author would write. And the simple report that

¹ We used the version of the story found in McDougall Littell's *The Language of Literature* series.

² Booth argues that readers construct the author of a text as they read it. That is, readers imagine the kind of person who would have written the text in the way it was written. He calls that construction the *implied author*. Although we are persuaded by Booth's argument, we don't want to introduce more technical vocabulary than we need to, so we'll stick to the term our students are already familiar with.

(Smith & Wilhelm, 2010)

“they stopped” indicates an angle of vision somehow above the scene, something like a camera maybe, that’s simply recording the scene. The paragraph continues describing the action of the soldiers. After three sentences, this sentence appears: “Except for the sounds of their breathing, the 26 men were very quiet: some excited by the adventure, some of them afraid, some of them exhausted from the long night march, some of them looking forward to reaching the sea, where they would be safe.” Is this sentence from the same perspective as the first two? It seems that the direct characterization of the narrator is something an author might do. But that last judgment—who’s saying they will be safe when they reach the sea? That idea is repeated five more times through the course of the story:

“In the morning, when they reached the sea, it would be better.”

“Once they reached the sea, things would be better.”

“And when they reached the sea, he would dig a deep hole in the sand and he would sleep like the high clouds and he would not be afraid anymore.”

“In the morning when they reached the sea, he would begin to make friends with some of the soldiers.”

“He would do better once he reached the sea, he thought, still smiling a little.”

It seems to us that the author progressively distances himself from the judgment about what will happen when the soldiers reach the sea. And so, as a consequence, we’re not surprised when the story closes: “But even when he smelled salt and heard the sea, he could not stop being afraid.”

We’re not trying to offer an in-depth interpretation of the story, but rather to illustrate a key point. Determining the distance of the author from the narrator is important and complex, and that distance may vary from one point in the story to the next.

Even relatively simple texts can manifest the complexity of determining the distance between author and narrator. Here are the first two paragraphs of Gordon Korman’s *Why Did the Underwear Cross the Road*:

Oh, no!

Justin Zeckendorf slumped so low in his seat that his head banged on the desk. Mr. Carter was picking groups of three again. And Justin knew what that meant. He was going to get stuck with Margaret Zachary and Jessica Zander. It always worked out that way. They were the only three Z’s in the fourth grade. (p. 1)

The “Oh, no!” clearly comes from Justin’s perspective. It seems that a narrator who’s very closely aligned with the author is telling us that Mr. Carter is picking groups again. That narrator tells us that Justin knew what that meant, tagging the next sentence as coming from Justin’s perspective, so we see the phrase “get stuck with” as Justin’s judgment. But who’s saying that things “always worked out that way”? The perspective of that sentence is much less clear. The traditional vocabulary we have doesn’t

make that important determination; all of the sentences, despite their differences, would have been described as third-person omniscient.

A similar complexity exists for *dramatized narrators*—that is, those narrators who are named as characters distinct from the author. On the surface it might seem that an author may be deliberately distancing himself or herself whenever he or she creates a distinct character to be the narrator. We know from the start of *The Adventures of Huckleberry Finn*, for example, that Twain doesn't want to be equated with Huck: "You don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*, but that ain't no matter." But what about Fitzgerald and Nick Carraway? Here's how *The Great Gatsby* starts: "In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since. 'Whenever you feel like criticizing anyone,' he told me, 'just remember that all people in this world haven't had the advantages that you have.'" How does Fitzgerald regard Nick's father's advice? Once again our traditional vocabulary fails us. *Gatsby* and *Huck Finn* are both told from the first-person point of view, but the relationship of the author to those narrators might be very different.

The language of the narrator provides some insight into the extent to which the author might want to be identified with the narrator. The more a character's speech differs from what we might expect the author's to be, the more distance an author would seem to be establishing. (For example, Nick is more aligned with Fitzgerald than Huck is with Twain.)

But there are other clues besides language. Sometimes an author establishes distance right from the title, as Truman Capote does in the story "My Side of the Matter." The title lets us know that the narrator will be offering his particular perspective on something that's contested. Another way an author can signal distance from a narrator is to have the narrator make an obvious error. Booth (1974) cites the beginning of Twain's "Baker's Bluejay Yarn" as an example: "Animals talk to each other, of course. There can be no question about that . . ." Another way to establish distance is inconsistency in a narrator's reports or judgments. If, say, a narrator describes a character in glowing terms at one point of a story and then disparages that same character for no apparent reason later in the story, the author is signaling that the narrator's judgments are not those of the author. Finally, whenever the speaker espouses a belief that the author could not possibly endorse, we perceive irony. This is the clue that most clearly informs Swift's "A Modest Proposal," for example.

The second continuum considers the extent to which the narrator is involved in the story world. Some narrators are relatively objective and uninvolved in the particular story. Consider, for example, the first sentence of Willa Cather's "The Sentimentality of William Tavener": "It takes a strong woman to make any sort of success of living in the West and Hester undoubtedly was that." The judgment made in this sentence is not marked by any clear emotional investment. Some narrators are fully involved; Huck, for example, is both the main character and the narrator. Nick isn't the main

[the narrator] is privileged or limited. If [the narrator] is discovered to be untrustworthy, then the total effect of the work [the narrator] relays to us is transformed. (p. 158)

As we've written elsewhere (Smith & Wilhelm, 2006), we tend to judge the reliability of a narrator considering at least the following:

1. Is the narrator too self-interested to be reliable?
2. Is the narrator sufficiently experienced to be reliable?
3. Is the narrator sufficiently knowledgeable to be reliable?
4. Is the narrator sufficiently moral to be reliable?
5. Is the narrator sufficiently emotionally balanced to be reliable?

Lanser (1981) adds social identity—the narrator's gender, race, or class, for example—as another factor that might affect the narrator's reliability. Women's judgments, she argues, have historically been less highly regarded by the society at large than have men's. Of course, just because a narrator is unreliable in some regards doesn't make that narrator entirely unreliable. When we read *The Catcher in the Rye*, for example, we may question Holden Caulfield's assessment of Mr. Spencer and accept his assessment of Stradlater just pages later. Even unreliable narrators provide some information which is to be accepted as not under dispute, and this must be differentiated from that which is under dispute.

CONTACT

Have you ever been in a situation where someone tells an offensive joke expecting you to laugh? In such a case, the joke teller is implicating you in the offensiveness. He or she is implying that you share his or her values.

Narrators develop relationships with their audience just as joke tellers do. According to Lanser, that's the second critical factor in evaluating a narrator: the narrator's relationship with the audience. Lanser discusses how narrators are more or less self-conscious about their story-telling and more or less confident in what they share. What seems most important about a reader's experience of a text, however, is the narrator's attitude toward the audience. Lanser argues that that relationship could be plotted on the following continuum:

Respect

Contempt

She points out that relative equality, the mid-point, is the norm. But departures from that norm are noteworthy. Michael's experience with *The Catcher in the Rye* provides a useful illustration. When he first read it as a junior in high school, he imagined a relative equality. That is, it seemed to him that Holden trusted that Michael shared his sensibilities. Rereading the book for his book club some 35 years later, Michael saw in the opening sentences a kind of contempt:

If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth.

In this recent reading, it seemed to Michael that Holden is setting up an adversarial kind of relationship with his audience, at least with those who would want to know more about Holden than the four days the novel chronicles.

In contrast, the narrator of David Yoo's story "Heartbeat" shares personal information with the audience right from the start: "My nickname's 'Heartbeat' because my friends swear that you can actually see the pulse on my bare chest." The audience may not be among the narrator's friends, but in sharing such an intimate detail, the narrator is cultivating a much more respectful relationship.

STANCE

The final factor that Lanser discusses is stance, the narrator's attitude toward the content of the narrative. Much of her discussion in this regard is closely related to the status of the narrator, but two additional continua seem to us to provide important new information:

| Clear attitude | Hidden attitude |
|----------------|-----------------|
| Approval | Disapproval |

Lanser illustrates the first continuum by drawing on the work of Roger Fowler, a linguist and literary theorist. She contrasts three sentences: "William was mugged," "William got himself mugged," and "William was stupid enough to go out alone at night in the worst part of town, and so it's his own fault that he was mugged." The first sentence is a simple report. It's impossible to know the speaker's attitude toward the mugging. The second sentence makes that attitude clearer. The speaker seems to be placing the blame on William. The third sentence is unequivocal in its blame.

Literature works in much the same way. Here's the first sentence of Amy Tan's "Two Kinds": "My mother believed you could be anything you wanted to be in America." The narrator withholds her judgment on both her mother and America. In contrast, it's obvious from the beginning of Maupassant's "The Necklace" that the story is being filtered through the ideological prism of the narrator: "She was one of those pretty and charming girls, born, as if by an accident of fate, into a family of clerks."

The second continuum under stance assesses whether the narrator approves or disapproves of the content being narrated. As we noted above, in the third sentence about William's being mugged,

narrator clearly shows disapproval of William. We don't have as clear a sense of the narrator's attitude toward the town, except that it does have better and worse sections.

Imagine this change: "William was mugged when he went to what had been a safe residential neighborhood before the town's disastrous new zoning laws were enacted." The attitude of the narrator is just as clear, but the focus of disapproval has shifted from William to the town. But a narrator's approval or disapproval isn't always so clear. Look again at the first sentence of "The Necklace." The sentence is marked by the narrator's ideology, but we can't be sure of the narrator's attitude. Are "pretty" and "charming" straightforward or ironic? As experienced readers, we realize that it's our job to find out. And when we write or tell a story, we have to decide how obvious we want to make our judgments.

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